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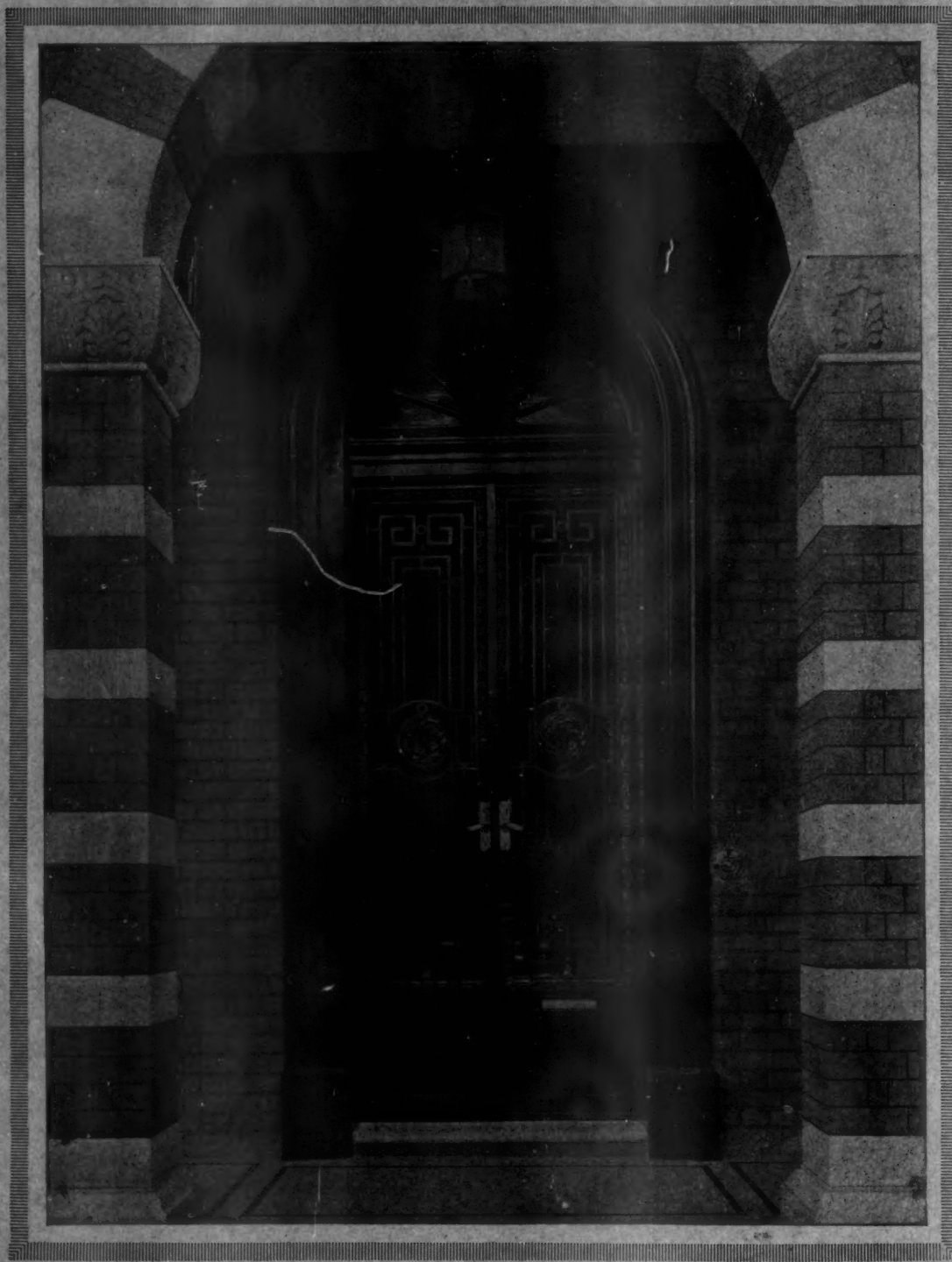
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Vol. LVIII

October 1925

No. 347

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Plate I.

October 1925.

THE FOUNDLING HOSPITAL.  
A Pavilion in the Peristyle surrounding the Green.



# The Foundling Hospital.

Designed by Theodore Jacobsen.

With Photographs by THE ARCHITECTURAL REVIEW.

NOT long after Mr. Gay had composed his "Beggar's Opera," and the reign of the first George was coming to a close, a Captain Thomas Coram, native of Lyme Regis in Dorsetshire, and master of a trading vessel, returned from his usual voyage, and, having anchored in the Thames, proceeded to his lodgings in Rotherhithe. What Rotherhithe then was like, and its opposite neighbour, Wapping, we may gather from contemporary records; suffice that the good captain had long beheld, with a solicitude somewhat rare in the early days of the eighteenth century, infants abandoned and left to perish in the streets and filthy alleys of those parts. He had, we may presume, realized sufficient by his mercantile exertions to retire with comfort; henceforward he determined to devote his time, his labour, and his money to one object—the founding of a hospital for the reception of deserted children.

The character of Coram is one of singular interest, for he seems to have combined the disinterested idealist with the practical man of affairs. Native of the then famous Dorsetshire seaport, he must have been early bred to the sea, and it is not surprising to find him in 1694, when twenty-six years of age, following the trade of shipwright at Taunton, Massachusetts; but it is more surprising—and throws a strong light on the natural altruism of his character—to find that in 1702 he "demized to the Governor of Taunton 59 acres of land on which to build a future church or school for the Townspeople." From Taunton he seems to have removed to Boston; and in 1704 he was instrumental in procuring an Act of Parliament for "encouraging the making of Tar in the North American Colonies," which gradually diverted the import of tar to the Mother Country to the Colonies instead of Sweden. In 1719 we find him stranded off Cuxhaven, and plundered by pirates; but his mercantile career prior to his relinquishing the sea in all probability seems to have realized him a competence of sorts. The character of the man is surely shown to the life in the portrait in the Foundling by his friend and co-governor, Hogarth.\* The rubicund, cheerful countenance, with a kindly twinkle in the eyes, the easy yet alert attitude of the sailor, stamp an unforgettable likeness on the mind. This is the picture, too, in words, which Horace Walpole's uncle, writing when Ambassador at the Hague to his brother Sir Robert, in 1735, indicates for us: "Lose no time," he concludes, "in talking with Sir Charles Wager, Mr. Blades, and one, *Coram*, the *honestest*, the most *disinterested*, and the most *knowing* person about the plantations I ever talked with." This evidently refers to some other scheme of the captain's; but whatever it was, we are told on contemporary record, that "he was no mere theorist; all his schemes were of a practical nature. He first made himself master of the subject; and then set about convincing those whose assistance he deemed necessary to the execution of his ideas."

It was not, however, until 1739 that he succeeded, with the aid of influential assistance at court, culminating in a petition signed by ladies of rank, in obtaining the Royal Charter for the establishment of a hospital "for the reception, maintenance, and education of exposed and deserted

young children, after the example of similar institutions in France, Holland, and other Christian countries."\*

This was by no means the first attempt to start a foundling hospital (such as had been founded in Paris in 1643)—a scheme had been projected in the reign of Queen Anne, but had failed for want of exertion; and in 1713 Addison in "The Guardian" referred in strong terms to the necessity for such an institution. Following the Royal Charter, a Board of Guardians was formed, under the chairmanship of the Duke of Bedford, and a house was opened in Hatton Garden, 1740-1. This proving inadequate for the accommodation required, and desiring to remove to a more suburban locality, they purchased (a few years later) 55 acres in the then "balmy meads of Lambs Conduit Fields," from the Earl of Salisbury, for £6,500, and commenced building on a portion of the site; the remainder in the course of time being let out on building leases, gradually being converted into streets and squares, and which eventually produced an annual income equal to the original purchase money.

To the sanction of the Royal Charter Parliament added the material assistance of a vote of £10,000, and Captain Coram beheld the beginning of the realization of his efforts; a basket was placed at the gates of the new building, and events awaited. No fewer than 117 children, we are informed, were received the first day, and this indiscriminate admission lasted for four years. But such simple and undiluted philanthropy could not continue without grave abuses, and Parliament eventually withdrew the grant. The governors, then forced to seek financial aid apart from the State, adopted the somewhat questionable method of receiving all children accompanied by a £100 note, and no questions asked. This system actually lasted until 1801, when the present arrangement was adopted, of receiving children on application by a printed form of petition, and examination of the circumstances.

Of Theodore Jacobsen, the reputed architect of the Foundling Hospital, little is known. He was evidently a man of some substance, as he is described as a merchant of Basinghall Street, from which occupation it may be conjectured that he obtained more remuneration than by his architectural efforts; one may hazard a guess that perhaps his appointment was purely honorary—like the many artists who gave of their best for the young institution without payment—for it appears that "on the 30th June, 1742, the plan as approved by the General Court was ordered to be executed under the direction of J. Horne as their Surveyor." Strangely enough, the only other reputed executed design of Jacobsen's was a kindred building—the Royal Hospital, Haslar, at Gosport, Portsmouth, for sick and wounded seamen.† There is a portrait of Jacobsen (by Hudson) in the Foundling Picture Gallery, which represents the architect, a tall man, with a lively countenance, elaborately dressed in the fashion of the period, leaning against a pedestal; in one hand he holds a drawing of the plan and elevation of the hospital. Jacobsen was a Fellow of the Royal Society, and a Member

\* The Royal Charter begins thus: "George the Second, by the Grace of God, etc., to Whom these Presents shall come, Greeting. Whereas our trusty and well-beloved subject Thomas Coram, Gentleman, in behalf of great numbers of helpless Infants daily exposed to Destruction, has by his Petition himself represented unto Us, etc. . . ."

† Illustrated "Gentleman's Magazine," September, 1751, p. 408, xxi.

\* "The portrait I painted with most pleasure and in which I particularly wished to excel, was that of Captain Coram for the Foundling Hospital."—Hogarth.



1. THE ENTRANCE TO THE FOUNDLING HOSPITAL.

The figure on the pedestal between the gates is that of Captain Thomas Coram, the founder of the Hospital, a remarkable member of the Mercantile Marine, whom Horace Walpole's uncle described as "the *honestest*, the most *disinterested*, and the most *knowing* person about the plantations I ever talked with."

of the Society of Arts. He died in 1772, and was buried in the churchyard of All Hallows the Great, Upper Thames Street.

The main body of the Foundling Hospital\* is a plain and unpretentious Georgian building, typical of its period, and having a family likeness to the contemporary work of William Kent and evidently designed with strict regard to economy, the stone dressings being permitted on the exterior only for cornices, string courses, and sills. Yet the breadth of the general composition and the well-proportioned fenestration remove it from the commonplace. The Tuscan simplicity of the peristyle surrounding the green has a directness which seems reminiscent of the work of Inigo Jones at Covent Garden. The photograph (Plate I) of one of the pavilions with its play of light and shade shows the architect's mastery of simple elements, which is alike revealed in the pleasing composition of the entrance gates and lodges, with the statue of the founder above the central pedestal, though this is later work (Fig. 1). Jacobsen seems to have known well how to relieve the barest interior with the aid of simple vaulting, as may be seen in the view under the entrance portico, and in the boys' dining-room (Figs. 2 and 8). There is something in this latter view which seems to recall, in its narrower confines, the ship-shapeness of a nautical mess; perhaps looking down the long vista of cups and plates—much as it is to-day—the resemblance may have added a pleasant shade to the good captain's mind, as he surveyed the long row of young faces, and the realization of his handiwork.

\* The first stone was laid September 16, 1742, and the building commenced at an estimated cost of £6,556. By 1745 the west wing was finished, and the Hatton Garden premises had been given up. In 1746 subscriptions were opened for building the chapel at an estimated cost of £4,196, and was eventually built for £6,490, and in 1752 the east wing (for girls) was completed.

In the interior of the chapel (not over-emphasized on the exterior elevation) (Fig. 4) Jacobsen again shows his skill in vaulting, in the vaulted gallery, which runs round three sides of the chapel (a somewhat unusual effect), and here he had scope for some decorative detail, sparsely (Figs. 5 and 7) but successfully applied. The fine organ-case is a beautiful example of Georgian woodcarving (Fig. 6), the original organ having been presented to the hospital by Handel, as we read in an old notice: "George Frederick Handel, having presented the Hospital with a very fine organ for the Chapel thereof, and repeated his offer of assistance to promote this Charity, on Tuesday the first day of May, 1750, at twelve o'clock, noon, Mr. Handel will open the said organ, and the sacred oratorio called *Messiah* will be performed under his direction. Tickets for this performance are ready to be delivered by the Steward at the Hospital, at 'Batson's' Coffee House in Cornhill, and White's 'Chocolate House' in St. James' Street, at half-a-guinea each. N.B.—There will be no collection. By Order of the Committee, Harman Verelst, Secretary."

Handel devoted a great deal of his time to the hospital, and bequeathed them the score of the *Messiah*. Hogarth, too, a friend of Captain Coram's, and one of the first governors, also gave of his best for the charity.

The Foundling Hospital, in fact, has been called, in a sense, the parent of the Royal Academy, from the fact that many of the chief artists of the day generously gave their paintings for the decoration of the rooms, and in the course of time these came to be shown to the public on a small charge for admission, becoming one of the sights of the metropolis in the early part of George III's reign. Here were to be seen—and still are—Hogarth's own portrait of Captain Coram, the "March to Finchley," Handel by Sir

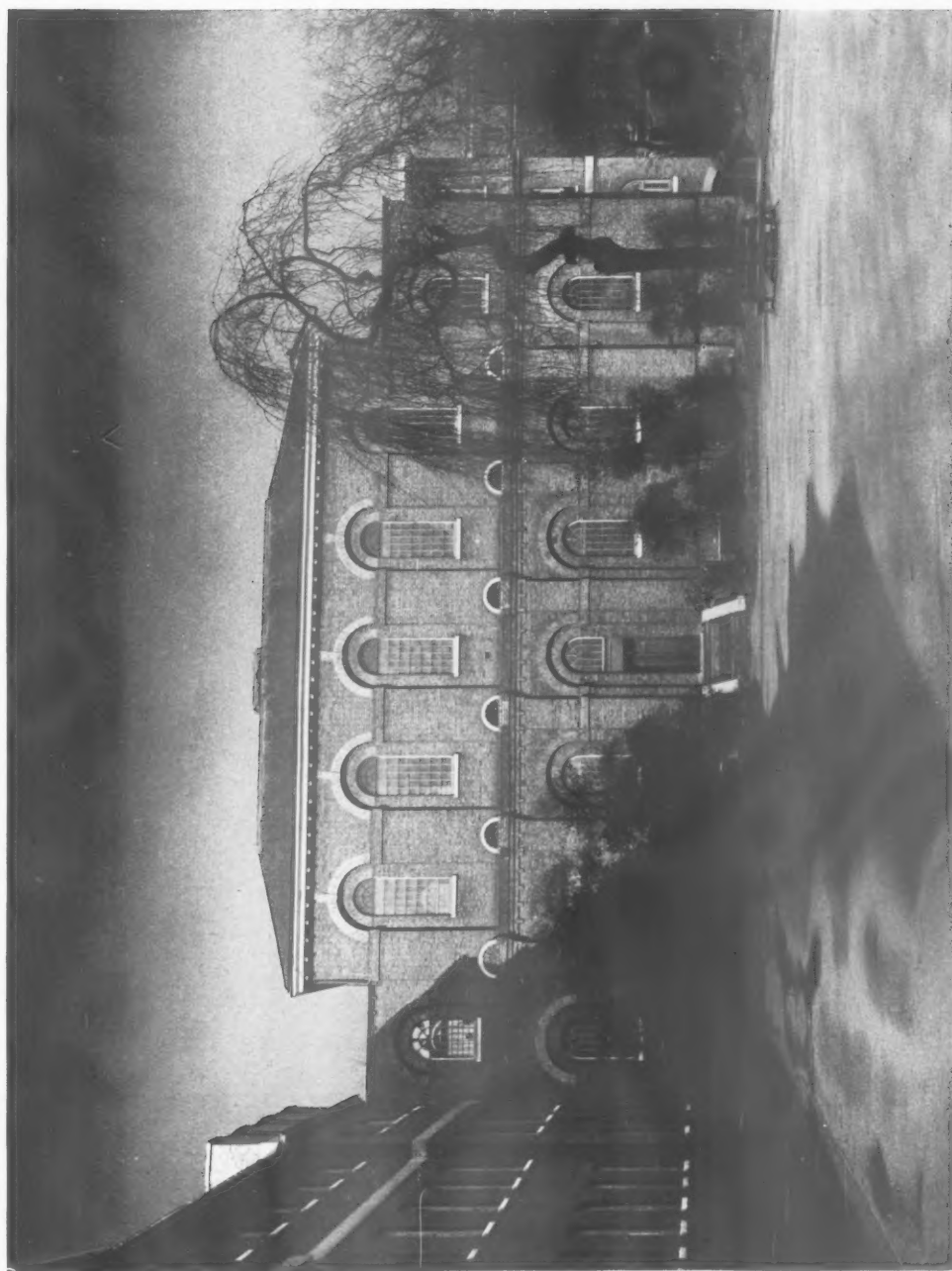


Plate II.

THE INFANTS' SCHOOL.

October 1925.

The site of the Foundling Hospital, founded in 1742 by Captain Thomas Coram, has been sold, and the institution itself will be transferred to the country. It is sincerely to be hoped that the present building will not follow the fashion of our best eighteenth-century architecture, and be pulled down. Jacobsen, the architect, was also "a merchant of Basinghall Street," and the only other work reputed to him is the Royal Hospital, Haslar, at Gosport. The Infants' School itself was evidently added later, and has a distinct character of its own.







2. UNDER THE ENTRANCE PORTICO.



3. A WING FACING THE GREEN.



4. THE ENTRANCE FRONT.

The Hospital is planned with two projecting wings, the chapel occupying the greater portion of the central block illustrated above.



6. THE ORGAN CASE.

The original organ was presented to the Chapel by Handel, who was greatly interested in the hospital, and directed a performance of the *Messiah* at the opening of the organ. He also bequeathed the score of the *Messiah* to the hospital.



5. THE VAULTED GALLERY IN THE CHAPEL.

The Chapel Services are famous for the singing of the Foundlings. Thackeray, who lived close by in Great Coram Street (named after the founder), makes Amelia and young George in "Vanity Fair" come here "to hear the Foundlings sing." Here Old Osborne, in the same book, had his family pew, and, after Waterloo, erected a tablet to George, his son.





7. THE CHAPEL.

Godfrey Kneller, the Charterhouse by Gainsborough, and many other representative paintings of the time. This exhibition proved so successful that a combined exhibition was started at the Society of Arts in the Adelphi, from which the idea the Royal Academy took its inception.\*

A visit to the Foundling became one of the fashionable lounges in the reign of George III. Here in the chapel Lawrence Sterne preached, and, later, Sidney Smith. The references to the Foundling in fiction are familiar. Thackeray is especially fond of referring to it; he lived close by at one time, at No. 13 Great Coram Street (named after the founder), from 1837-1840. Here it was in "Vanity Fair" that old Osborne, the banker of Russell Square, had his family pew; and here after Waterloo he erected a monument on the wall to his son, George Osborne. Here, too, Amelia used to come with young George "to hear the Foundlings sing." The dramatic opening chapters of Dickens's "No Thoroughfare," too, will be recalled.

The Foundling was not the only child of Coram's philanthropy: in later years he was also largely concerned in setting on foot the colonies of Georgia and Nova Scotia as a settlement for many whom their native land could not furnish with subsistence, but, we read, "he had spent such a great part of his life in serving the public, and with so total a disregard to his private interests, that towards the latter part of it he was himself supported by the voluntary

subscriptions of public-spirited persons." He was granted a pension of 160 guineas a year for life in 1749, and died at his lodgings in Leicester Square, March 29, 1751. His remains rest under the Chapel of the Charity he had founded and laboured for.

The occasion of this article can hardly be passed by without adverting to the reason for its appearance at this date as an account of what has been for the last 180 years a London landmark of singular interest—we refer to recent negotiations which, it has been publicly stated, may eventually result in the removal of the hospital to the country, and the consequent reconstruction of a now valuable and important area.

The development of Brunswick and Mecklenburgh Squares, Guilford Street, etc., *circa* 1790, was projected by the hospital authorities to obtain an annual income from the site, whose value has now increased over a hundredfold since the Earl of Salisbury parted with it for £6,500. Seriously, the question arises whether the development of such a large site under the auspices of full town-planning legislation could be left entirely in the hands of unrestricted private enterprise; there is scope here for civic foresight. It is to be hoped that some effort may be made to retain the existing buildings if vacated, possibly for use for institutional purposes; and that, at any rate, the open squares, which are beginning elsewhere to be attacked by the builder—*vide* Endsleigh Gardens and Mornington Crescent—may be preserved to posterity as some remnants of the "balmy meads of Lambs Conduit Fields."

ALWYN R. DENT.

\* It appears that for many years it was the custom for a gathering of artists to assemble annually at the Foundling, as we see by the notice in the "Gentleman's Magazine," 5 November, 1763: "The Artists of London and Westminster held their Anniversary at the Foundling Hospital in Commemoration of the Day, and were entertained by the children with an Anthem."



8. THE BOYS' DINING-ROOM.

Jacobsen, the architect, was fond of using vaulting to obtain simple effects where he had no money to spend on decoration. Other examples of his use of the vault can be seen in the illustrations of the Chapel and the Entrance portico.



9. THE COURT-ROOM AT THE FOUNDLING HOSPITAL.



## Wiscasset Doorways.

THE little fishing village of Wiscasset in Maine has recently leapt into prominence from the fact that it is from there that the Arctic expedition in the steamer *Peary*, and the auxiliary steamer *Bowdoin*, under the command of Captain Donald Macmillan, started. Captain Macmillan, who is now making his ninth polar voyage, has been authorized by Mr. Brewster, Governor of Maine, to claim any new land that he finds in the polar seas for the State of Maine. And what will the Canadians do then? Poor things!

But Wiscasset has other titles to fame. It is the resort of many of the more cultivated inhabitants of Washington, New York, and Boston during the summer heats, for its climate is cool, and its architecture quite remarkable for so small a place.

In the thirteenth year of the reign of George III, there was already an important commercial settlement called the East Precinct of Pownalboro, established in the region called by the Indians, Wiscasset. But the settlement has an even earlier origin for in 1660, a sailor called George Davie had occupied a point on the west coast of Wiscasset Bay. In 1773, the freeholders of the Precinct were called together to organize themselves into an ecclesiastical body, and appointed a minister for the Meeting House, then rudely finished. Twenty years later the seats of the lower floor were sold and the money so raised was applied to build a steeple and to purchase a bell.

In 1796, the Rev. Paul Coffin left a graphic description of the town—"Eight or ten majestic houses, and many two-storey size," covered the 'Point.' Three streets running north and south, as the harbor lay, viz: Fore, Middle and Back Streets, and at right angles, Federal Street crossed them, leading to the Court House and Meeting House, were the avenues of travel." The edifice of Lawyer Lee was noted as a noble ornament; and the first house built at the 'Point' was standing. It was of hewn timber, and owned by Wyman Bradbury. The 'Point' was environed then with pretty wharves, and it flourished. The church attendance was "large, attentive, and gaily dressed."

The coast line around Wiscasset is broken and is remarkable for the number and the beauty of the rivers emptying into the many bays, inlets and arms of the sea: over these the Pumpkin House looks out. The whole coast of Maine is as beautiful as the Adirondacks. But "one star differeth from another star in glory," and the Maine scenery is more wild and rugged, with many hills and some small mountains. Above all it is remarkable for the quality and quantity of the trees—altogether an ideal place for a summer holiday. There are myriads of islands of all shapes and sizes dotted not only in the salt water, but in the numerous and quiet fresh-water lakes which abound everywhere, and which afford much good fishing.

Apart from the beauty of the architecture and the pleasant situation of the little fishing port, a busy, hustling American would regard Wiscasset as a "back number." It readily



BOOTHBAY HARBOUR.

recalls the township so brilliantly depicted by Hergesheimer in his novel "Java Head." Even in the fifties it had a population of 3,000, whilst to-day it barely numbers 1,200. Its chief industry was wooden-ship building, but this has now contracted to the work of one boat builder who still turns out many fine yachts. Its misfortunes are, however, but a blessing in disguise, for it has allowed the fine old colonial houses to live through that period of terrible improvement which replaced them in more flourishing cities by the nondescript homes of many colours, dormer windows, mansard roofs with cupolas—houses suggestive of gas and plumbing.

The old colonial houses maintain the old colonial habits of their inhabitants, and the latter are very justly proud of their beautiful architecture, and especially of their doors—the beauty of their doorways is only equalled by those of the neighbouring town of Damariscotta. Each doorway differs from another, most of

them being entrances of great charm, whilst the interests of others lie in the fact that they are curious survivals. The Pumpkin House is in the colonial style of a late date, its distinctive feature being the stairway which winds up, supported only from the wall of the curious semi-circular hall, and which is without underpinning of any kind. This house derives its name from its colour, which in the American language is described as almost perfect "squash."

The colonial style owes itself partly to the conditions under which the new settlers found themselves. The very earliest pioneers had to be content with adobe or even turf shelters. Later these were replaced by the log hut, and, when the population increased and prosperity improved, their attempts to copy the buildings of the home-country were modified by the difference in the material available. In New England, for instance, brick and stone buildings were rare, and permanent frame buildings of wood were erected as early as 1620 in Plymouth, and ten years later in Boston. The windows were small leaded casements, and the roofs were steep. In the eighteenth century the houses became bigger, sash windows replaced the leaden casements, and there was a tendency to employ a uniform cornice with a pedimented gable: the lines were usually straight.

Americans are great architects. Possibly architecture is the first art to develop in a new country, but it certainly has developed in America to an extent which is hardly yet appreciated on this side of the Atlantic. These old colonial mansions were not built by contractors or designers, but by their owners, who took a special interest in them. From the style and sizes of the houses it is quite evident that at one time Wiscasset was the centre of a cultivated and fashionable set, and the stories of their balls and dinners and other entertainments still linger. The neighbouring British garrison of Pemaquid no doubt attracted a fair share of the gaiety, but as the commercial prosperity of the place declined, the aristocracy, if one might be permitted to use such a word in describing an American town, dwindled away.

ARTHUR E. SHIPLEY.

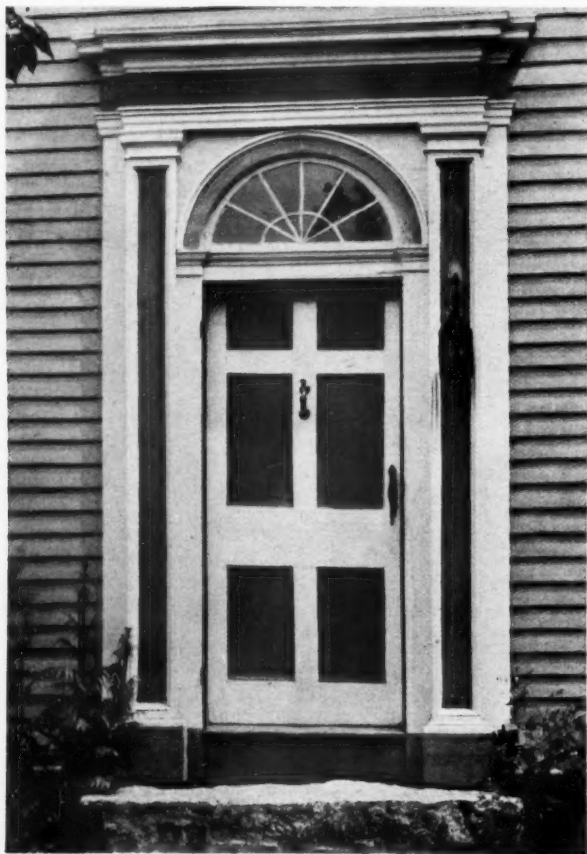




AT PORTSMOUTH.



THE HOUSE OF P. E. MAREAN, ESQ.



AT WISCASSET.



AT WISCASSET.



AT WISCASSET.



AT PORTSMOUTH.



AT BELFAST.



AT BOOTHBAY HARBOUR.



AT WISCASSET.



AT DAMARISCOTTA.



THE GOVERNOR SMITH HOUSE, WISCASSET.





AT PORTSMOUTH.



AT NEWBURY.



AT BOOTHBAY HARBOUR.

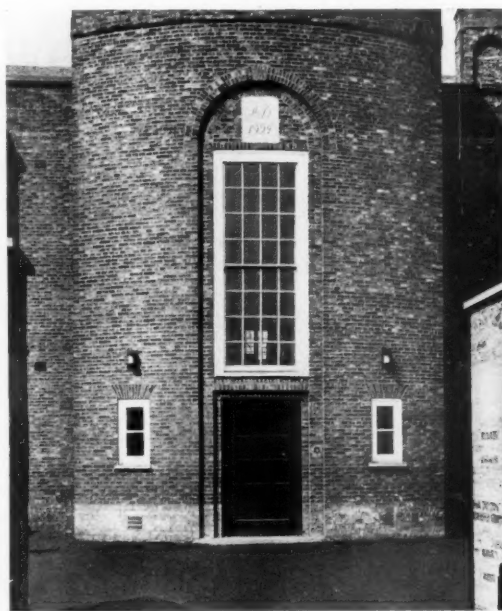
# Ashburne Hall, University of Manchester.

Designed by Thomas Worthington and Sons.

THE term "provincial" is sometimes used in a derogatory sense. But there can be no question that our great provincial towns have an advantage over London in that, though large enough to embrace wealth and encourage all intellectual interests, they are yet sufficiently self-contained to allow a sense of personal loyalty to flourish in them. The citizen of Manchester, Liverpool, Birmingham, or Bristol feels more intimately concerned in the development of his city than the Londoner does. And he is ready to show the reality of his interest by contributing either in money or in personal service to a scheme which he considers will enhance its beauty or its dignity. The local universities, too, are under obligation to this same sense of generous citizenship, and the long list of benefactors which has grown up during the last half-century does honour to a tradition which stretches back into the earliest records of educational progress in England.

It is now twenty-five years since the first small beginnings were made at Manchester of a scheme for housing women students of the University under conditions resembling the college life of Oxford and Cambridge; and the promoters have never looked back. Helped by gifts of money, buildings, or land, from the Behrens family, Mr. R. D. Darbshire, Mrs. Mary Worthington, Miss Annie Barlow, and many others, and continually encouraged by the untiring public spirit of such leaders of Manchester thought as Professor Alexander and Mr. C. P. Scott, the scheme has continued to prosper until we can see to-day, in the range of buildings which we now illustrate, and which were opened by the Duchess of Atholl in May of this year, a women's college which, for the dignity of its architecture and the charm of its surroundings and general conception, is in every way worthy of the enthusiastic devotion of its promoters.

But the scheme is barely half-finished. The nucleus of the whole is the old house, marked No. 1 on the block plan. This was the original house on the Behrens estate, and it was first used to accommodate some twenty students. In 1910, Dr. Percy Worthington designed the first hostel building, called the Mary Worthington wing (No. 2 on the block plan), and the total available accommodation was thus increased to some fifty or sixty. Still the demand was unsatisfied, and by 1914 plans for a further extension had been prepared, but had to be temporarily abandoned on the outbreak of the



THE KITCHEN ENTRANCE.

war. In 1921 the work was again taken in hand. A large dining-hall and library were built as the central feature, and the Mary Worthington hostel on one side was balanced by a new hostel on the other, the whole forming a great range of buildings, the eastern arm of a future quadrangular lay-out. But it will not be a closed quadrangle. It will be open towards the south, and from the west the main central block of the hall and library will be seen from the Barlow Memorial Gateway, between a new hostel building on the south-west corner, and the old house reconstructed on the north-west. All who are interested in the University will hope that the complete scheme may not be long on paper only. And certainly the linking-up of the old house with the Mary Worthington wing by some structure more in keeping

with the rest of the buildings than the present dilapidated and temporary passage is devoutly to be wished.

As a mere southerner I feel Manchester a little grim. It is therefore especially pleasant to find oneself among the trees and old brick walls of the Fallowfield estate. And the architects would seem to have shared this feeling. Their work has been criticized as being insufficiently urban. I do not find this a defect. The broad sheer brick simplicity of the central block, with its great shadowing cornice, and roof of Cotswold slates, has to my mind the character of Wren's work at Chelsea. And the relation of the two sites to the adjacent town is similar. The girl students, in the one case, as the pensioners in the other, are to be helped to forget the town for a while. But there is at Ashburne Hall no undue emphasis on the rural note. The whole range of building, with its central severity and the wings more homely in treatment, sits well on its site, which is in effect an urban park. I feel, however, that the architects have carried reticence and an avoidance of the obvious a little far in giving their central block no cupola or other feature to mark the middle of the roof. The long ridge seems too large, without some further emphasis at the middle, to draw the whole composition together. But it is without doubt a façade of great dignity, and it is interesting to see how much has been achieved without the use of orders or ornament. The rough warm-coloured Ravenhead bricks, standing on a stone base, are pleasant to the eye. The scored lines and recessed windows of the ground-floor give value to the broad plain surface above, with the tall windows set almost flush, and the high forehead over the window-heads; and

ASHBURNE HALL, UNIVERSITY OF MANCHESTER.



Plate III.

October 1925.

A GENERAL VIEW.

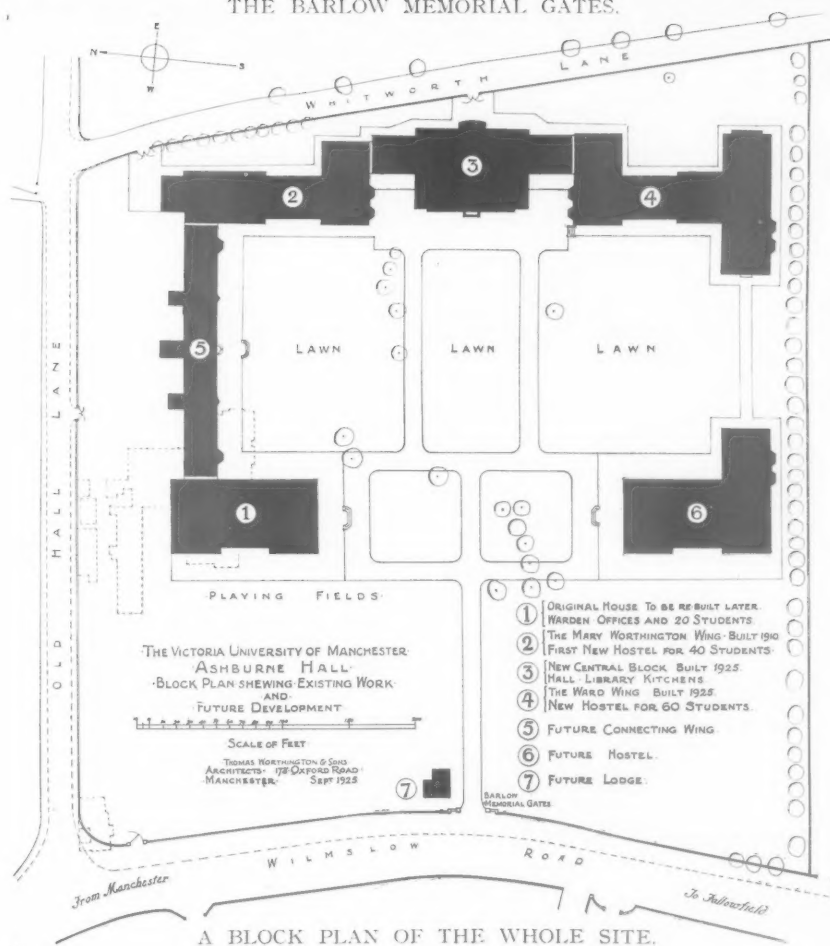
Thomas Worthington and Sons, Architects.







THE BARLOW MEMORIAL GATES.





THE NEW CENTRE BLOCK.

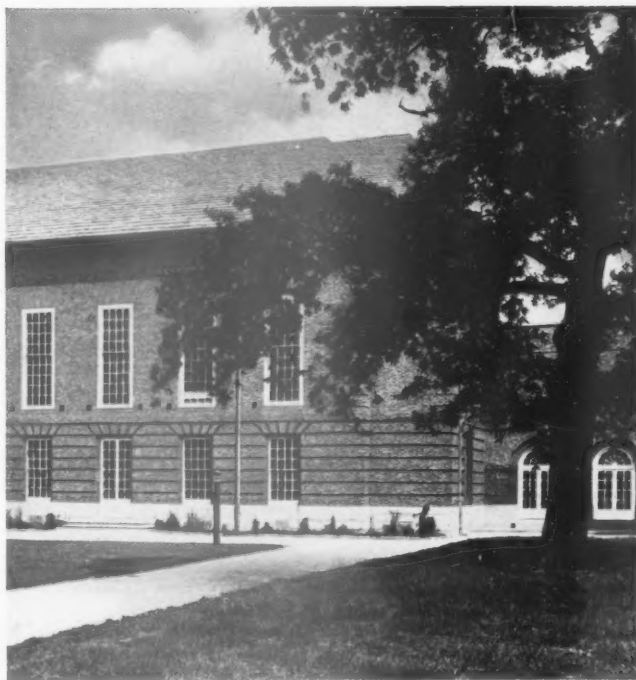
No. 3 on the Block plan. This building contains the Library and Kitchens on the ground, and the Dining-Hall on the first-floor.



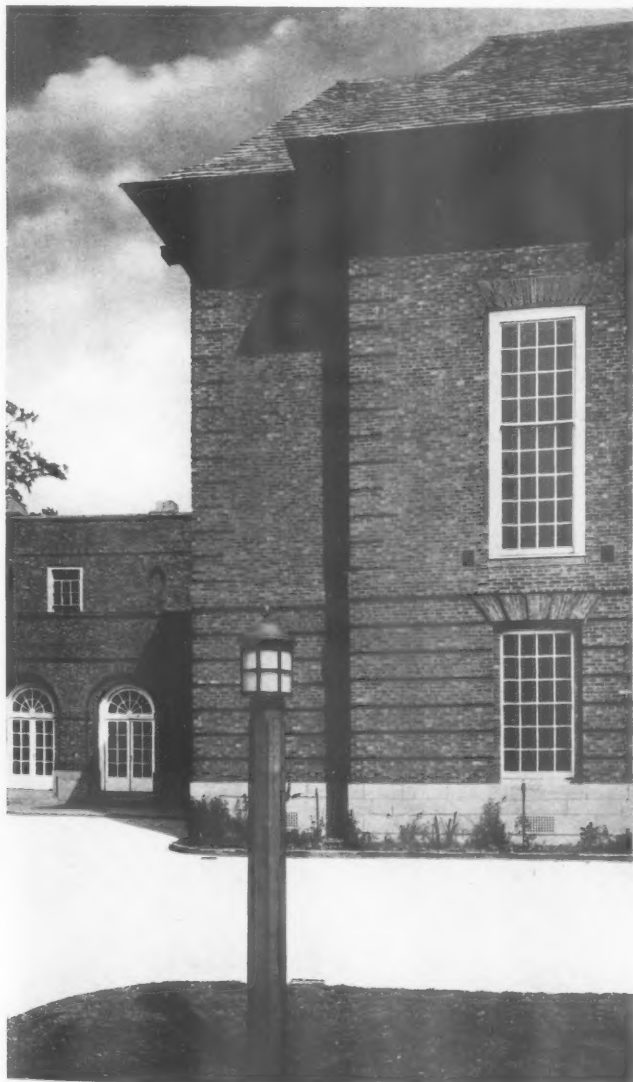
the great cornice built up of bricks, some specially made, with its broad elm soffit casting a long shadow, fitly crowns the whole.

Within, a corridor delicately treated in plaster leads from the connecting blocks on the ground floor to the library under the dining-hall. This is finished in oak, and is richly furnished with the library of the late Lord Morley, O.M., at one time Chancellor of the University, and a valuable collection of books given by the late Lady Broadhurst. Lord Morley wrote, on making his bequest: "I would fain hope that generations of new readers may find in my books the same genial, instructive, fortifying comrades that they for a lifetime have been to me and still are. I can think of no happier destination." These words are to be inscribed in the library. It will be a pleasant sunny room where the students are to make the acquaintance of these new comrades. It is low and long, as a library should be, and book-cases are set at right angles to the windows, to form stalls of happy industry. In time it will come to have that faint perfume of musty leaves and old calf-bindings without which no book-lover can be quite content.

Opposite the library door a stone staircase, with a



FROM THE LAWN.

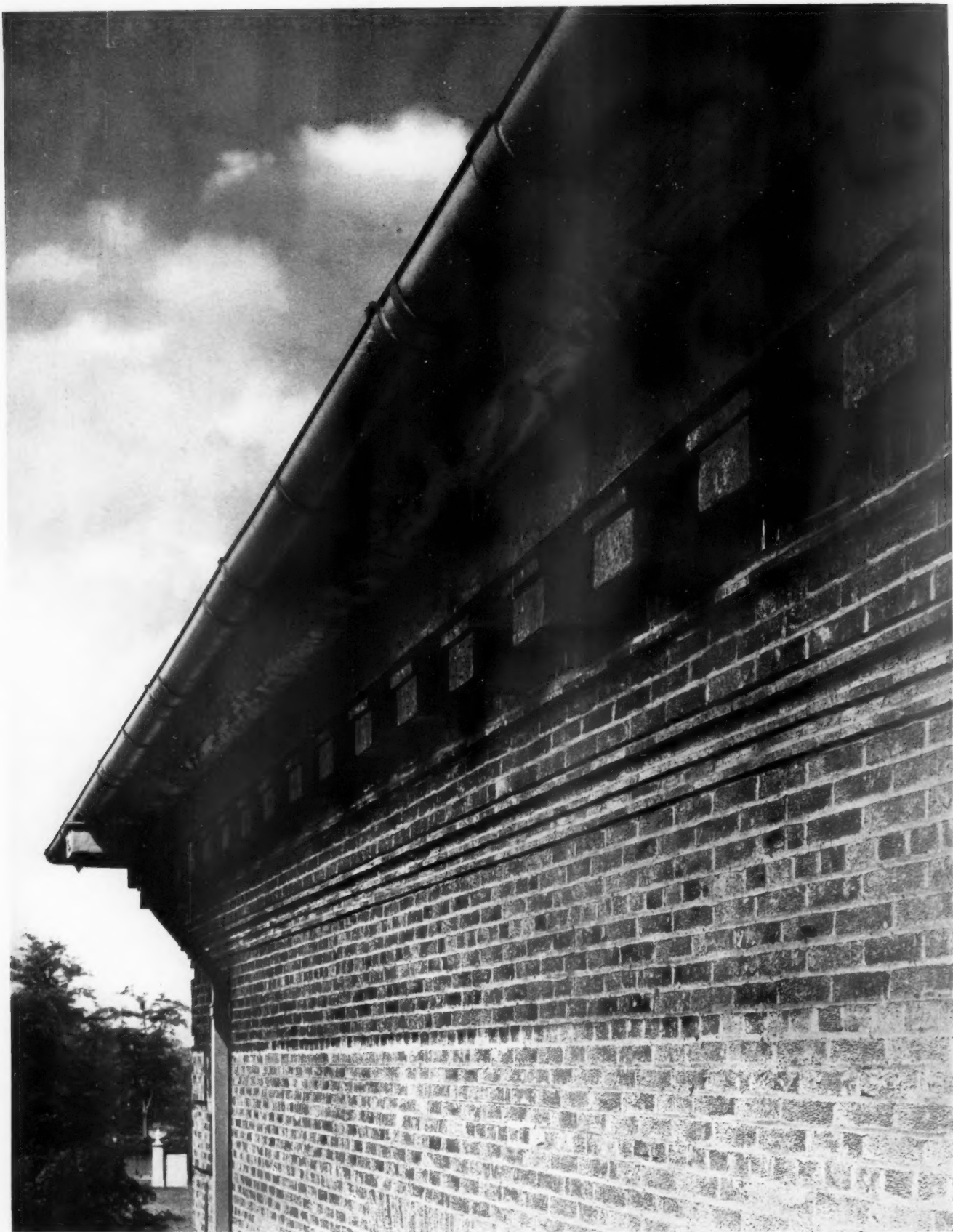


A CORNER OF THE CENTRE BLOCK.

N 2

wrought-iron balustrade, leads up to the great dining-hall on the first floor. This spacious room is planned to accommodate 150 diners. The walls and ceiling are treated in plaster, very carefully detailed, as our illustrations show. The walls are an oatmeal colour, the ceiling and columns white, and orange curtains give a touch of gaiety. The recess behind the columns is for the high table, and the space can also be used as a stage for theatrical performances. There are little windows to light the high table, and the panelling is arranged as shutters. The service-room is planned parallel to the dining-hall, for about one-half of its length, and the cook is very satisfied with the kitchen. The tables are designed for a certain unit of diners.

And when they have dined they go back, the students to their cosy sitting-rooms, where the bed is discreet beneath a blue drapery and for the day-time is a couch. The hostel is simple and straightforward in plan, with the sitting-rooms grouped on each side of central corridors, and staircases at the interior angles where light for rooms is difficult. Sunny verandas and balconies give an opportunity for the gossip dear to undergraduates of either sex. Service requirements have been carefully considered, and soiled linen falls down a shoot. In elevation, the new hostel is designed on the lines of the old, but there seems a slight tightening up, as though, if it may be so put, another hole or two had been taken in the belt; and this is an advantage. The gas-fires which have been wisely substituted for coal in the new wing (should not the burning of raw coal be an offence in a town?) are expressed externally by the special design of the gas-chimneys. These are undeniably attractive in themselves, but perhaps they are a little too like the dormers in bulk and general appearance, so that the roof seems here and there somewhat confused. The hostels contain three floors, but the device of putting the top floor in the roof has enabled the architects to keep the blocks comparatively low. The value

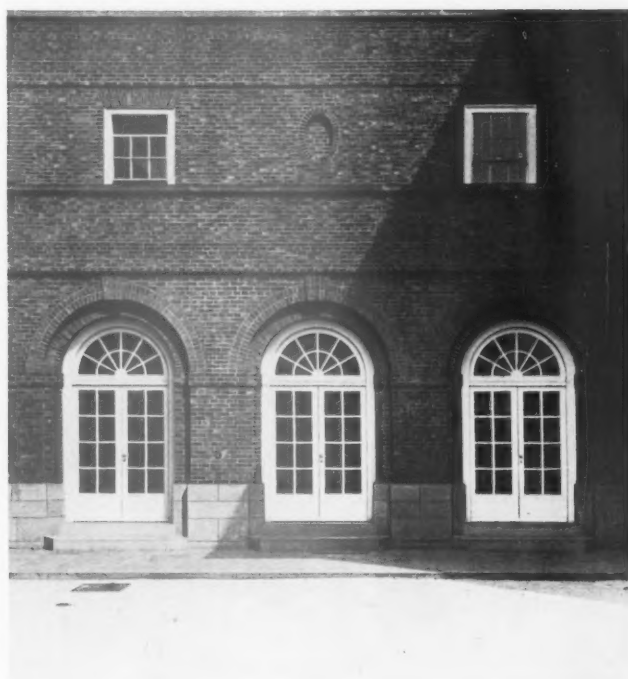


THE CORNICE OF THE CENTRE BLOCK.



THE ROOF OF THE NEW HOSTEL.

Containing, besides the dormers, specially designed gas-chimneys.



THE TERRACE ENTRANCE.

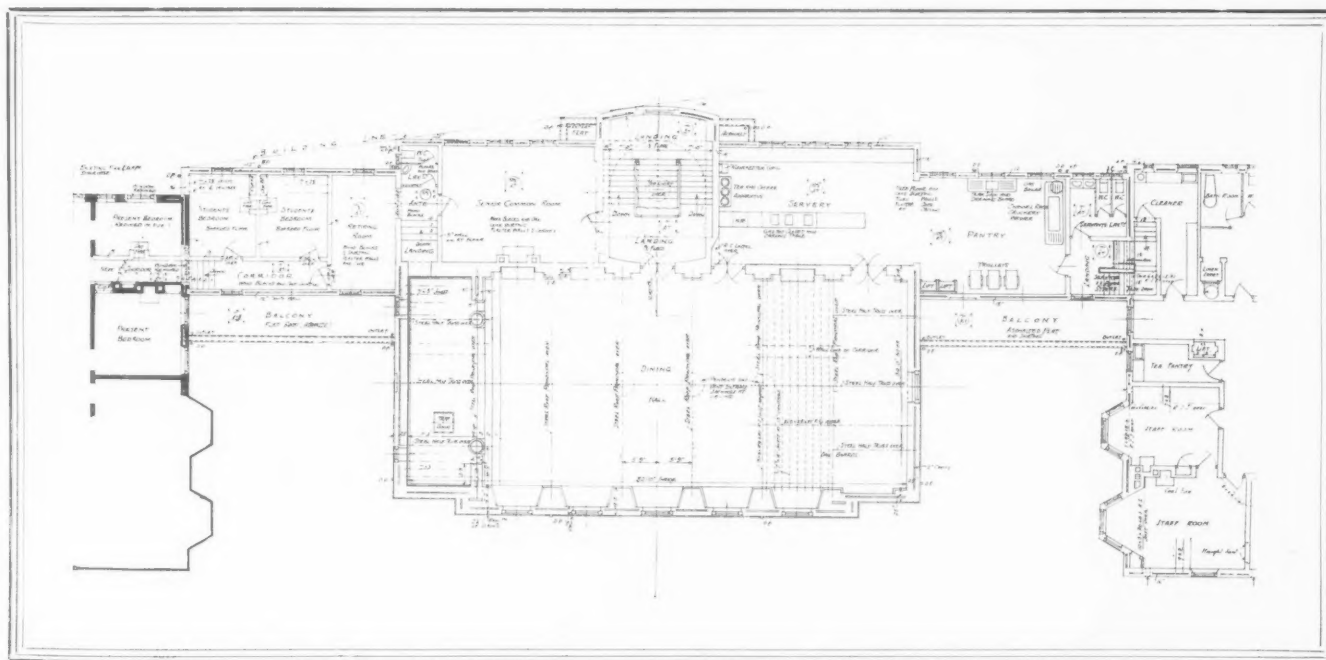
On the flank of the centre block, leading into the connecting corridor.

of this will be even more apparent when the whole lay-out of the quadrangle is complete. For this we must confess we are impatient. And no doubt the committee are too—and for them to desire a thing is to achieve it. So we may hope it will not be long before the rest of the work is put in hand.

Withdrawn behind its park wall, yet not secluded from

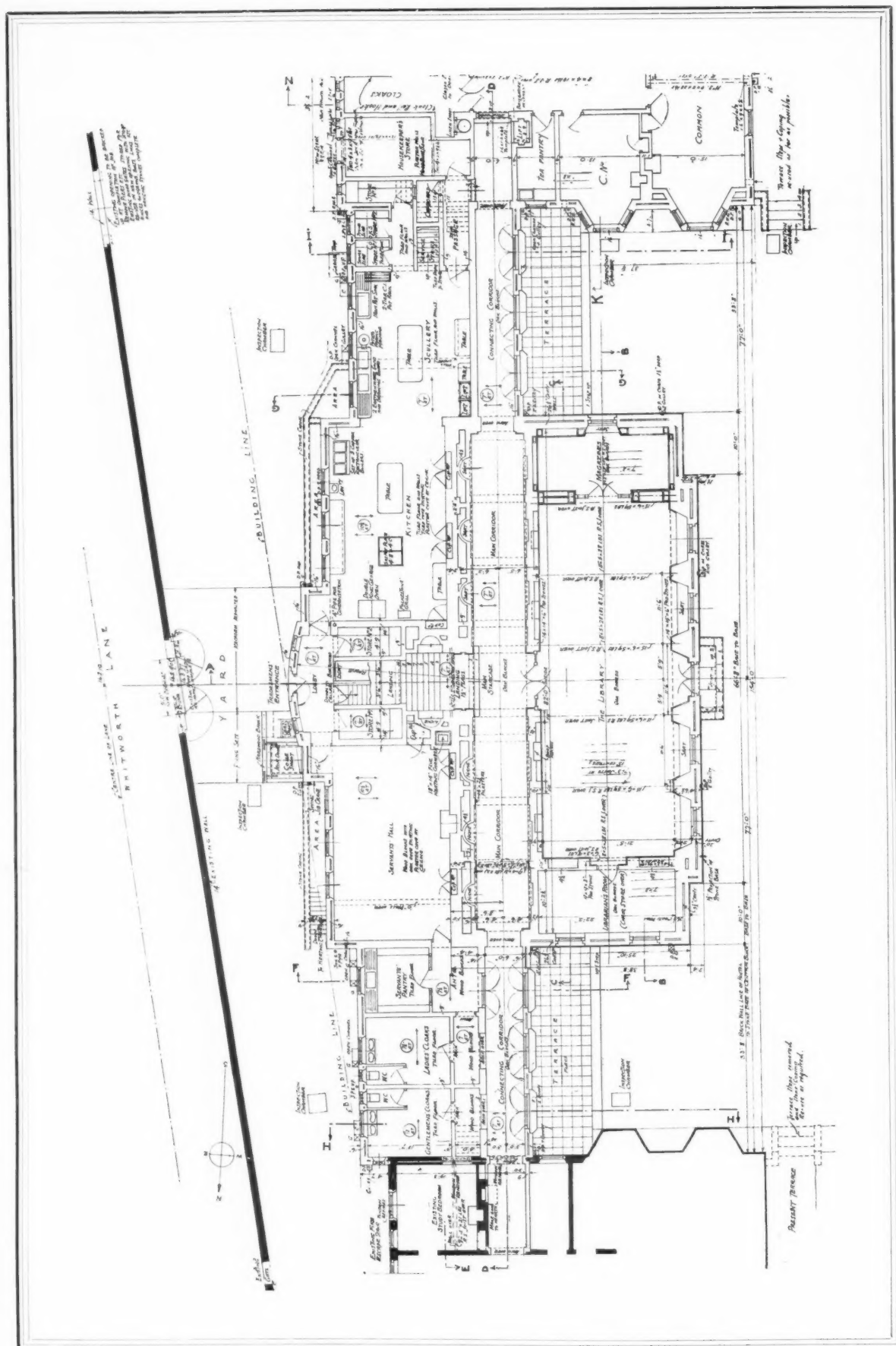
any passer-by who cares to linger for a few minutes and admire the delicacy and strength of the Barlow Memorial Gateway which forms so attractive a foil to the rugged strength of the brickwork beyond, Ashburne Hall is a notable addition to the amenities of Manchester, and an encouragement to all who have at heart the cause of women's education.

W. G. N.



A FIRST-FLOOR PLAN OF THE NEW BUILDINGS.

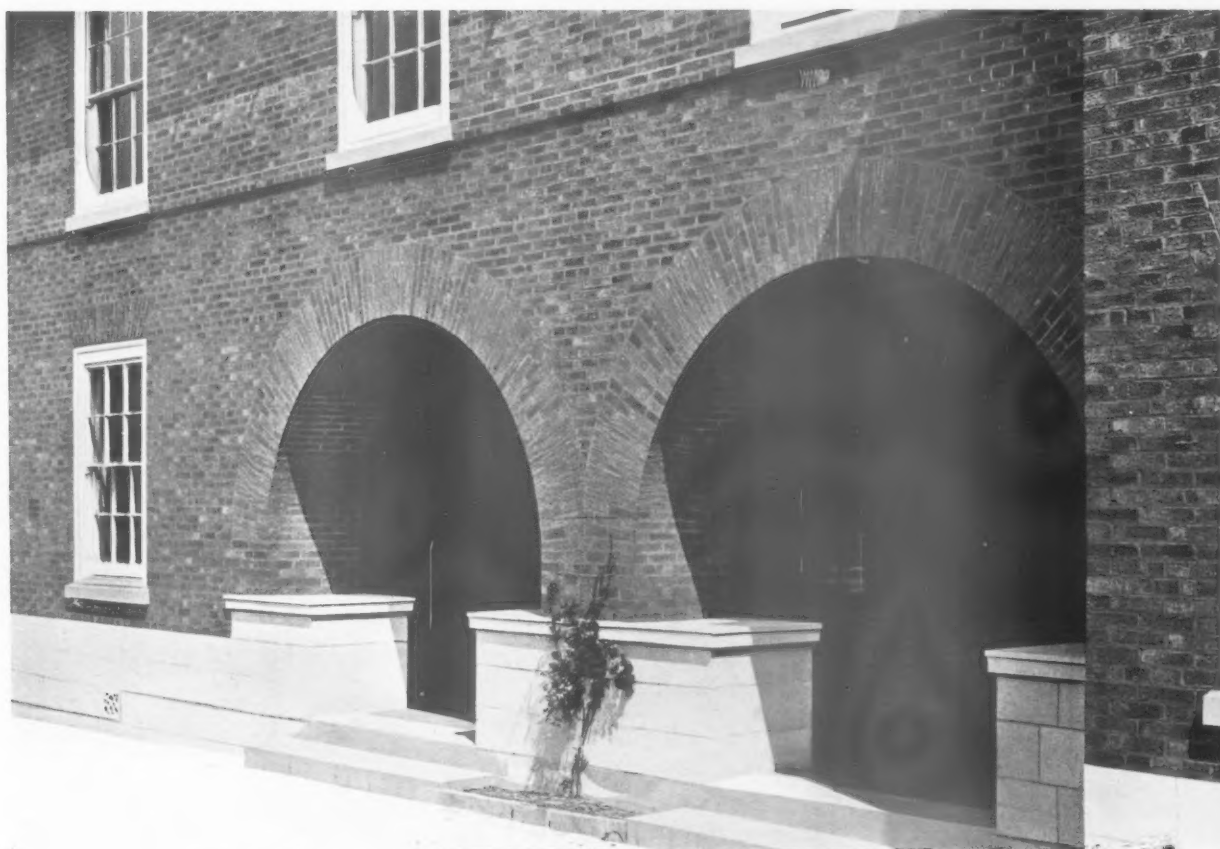




A GROUND-FLOOR PLAN OF THE NEW BUILDINGS.



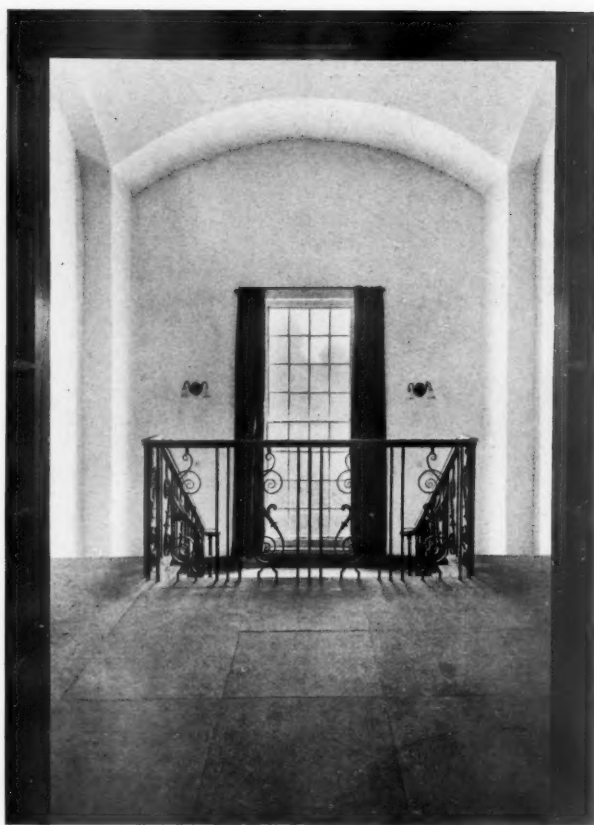
THE NEW HOSTEL.



THE ENTRANCE TO THE NEW HOSTEL.



A FIREPLACE.



AT THE HEAD OF THE STAIRCASE.

In the Junior Common Room.



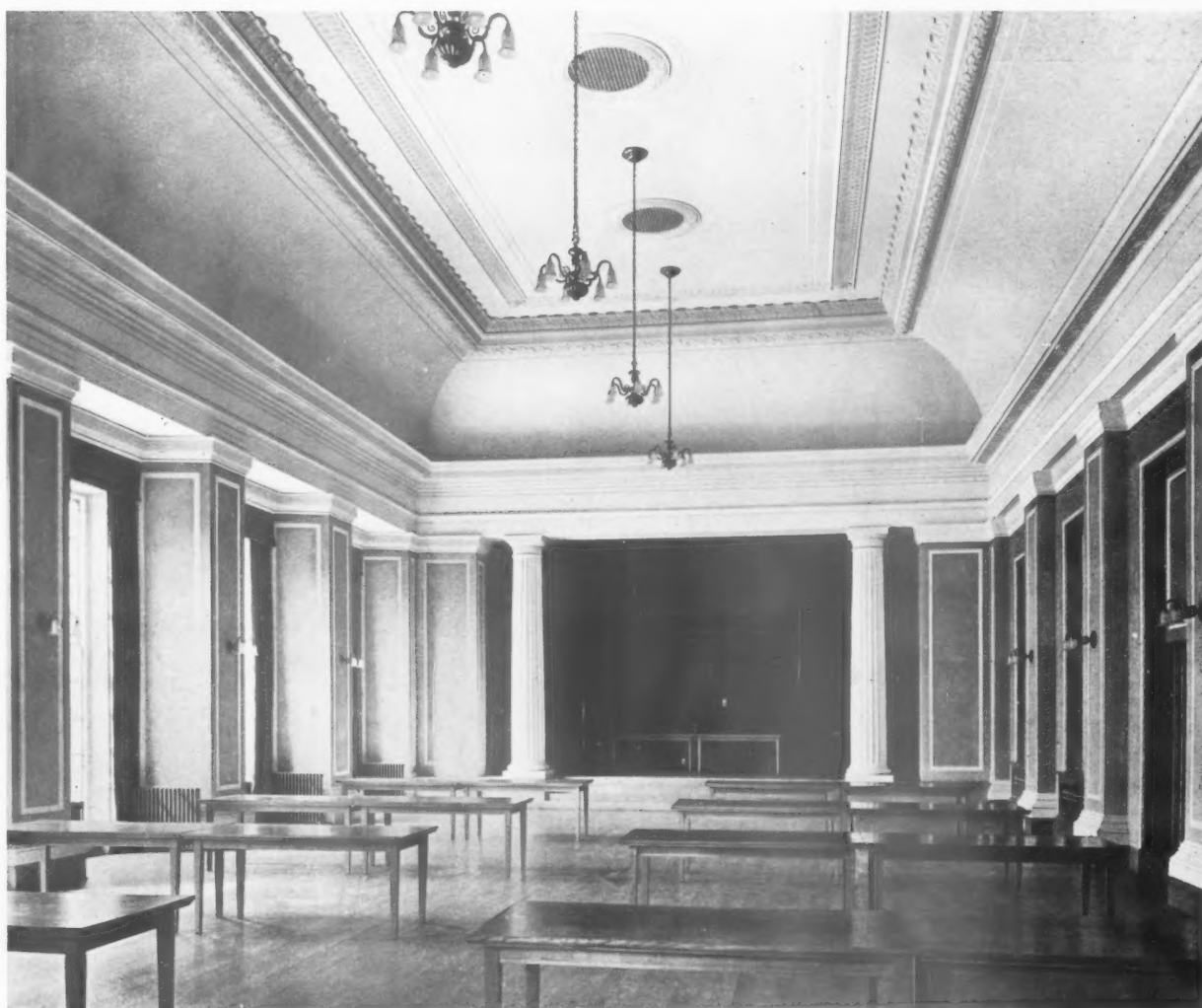
THE LIBRARY.

Panelled in oak. The books were bequeathed by Lord Morley, the late Chancellor of Manchester University.





THE CEILING OF THE DINING-HALL.



THE DINING HALL.

The walls are an oatmeal colour, the ceiling and columns white, and the curtains a rich orange.

## Queen Margaret of Lincoln Minster.



**S**TRANGE it is that medieval statuary have left us so few examples of skill in portraiture. Gargoyles, misereres, and the like grotesqueries, testify to abundant cleverness in picking out salient features; but facility in caricature does not necessarily imply comparable skill in portraiture. Hence it comes about that the very term "effigy" has degenerated into a by-word for a ridiculously unlikelike rendering of face and figure.

But amongst statues of that day a notable instance of comparative freedom from rigid convention is the Queen Margaret at Lincoln Minster. It stands out from the rut of the customary "stone dolls" of its period as a humanely conceived portrait-statue of a beautiful woman. That gentle April face, ever halting 'twixt smiles and tears, inspired the artist to carve a masterpiece.

Who was this Queen Margaret of a beautiful soul so appropriately embodied? She was the second queen of King Edward the First, warrior, statesman, and founder of our national Parliament—the builder of many castles and of the Eleanor Crosses. When the great king had mourned Eleanor awhile, he sought the hand of Blanche, sister of Philippe le Bel, King of France, but was denied the boon. Eventually he married Blanche's still more beautiful sister Margaret. The wedding took place in Canterbury Cathedral, on September 9, 1290. Although at that time Margaret was only eighteen while Edward was sixty-two, it is on the records that the pair lived together very happily, and that when, in 1307, the great king died at the age of seventy, his widow was disconsolate. She lived for ten years after the passing of Edward.

From her niche over the south-east porch of venerable Lincoln Minster, good Queen Margaret had smiled down benignly and a little wistfully on many generations of incurious passers-by who were oblivious of her beauty because unaware of her presence; their excuse being that

from the pavement below it is difficult to see the statue, which is partly concealed by battlementing. Mr. S. Smith, however, who took the photographs reproduced herewith, had enjoyed, as official photographer to the Minster authorities, special facilities for inspecting the statue at close quarters. Eighteen years ago, Mr. Smith's camera helped him to reveal the surpassing beauty of the statue, but he could not get many persons to share his admiration until recently. Mr. J. L. Hodgson, seeing one of Mr. Smith's photographs of the statue, was moved to publish a descriptive article which can now be had in pamphlet form.

The statue, which is 6 ft. 2 in. tall, is but little the worse for its many centuries of exposure to the weather. True, the hands have been rather badly crippled, and with the idea of avoiding further risks, indoor shelter has been suggested. But an eminent authority on stone preservation has given the advice that a statue constantly exposed to rain yet affording it no lodgment is less likely to crumble than it would be if kept constantly dry indoors. It has been decided to give good Queen Margaret the benefit of this expert counsel, and to continue the open-air treatment which seems so conducive to Her Majesty's well-being.

J. F. McRAE.



THE STATUE OVER THE SOUTH-EAST PORCH.



QUEEN MARGARET.

A profile of the wonderful face carved by an unknown medieval sculptor at Lincoln Minster. Margaret was the second wife of Edward I, and the statue is thus some six hundred years old. It has remained forgotten for centuries in its obscure position above the south-east porch, to be re-discovered to-day as one of the finest sculptures the Middle Ages can show.



# The Wireless Station at Nauen.

Designed by Hermann Muthesius.



THE ENTRANCE FRONT.

**I**N 1906 a first experimental station for wireless was built at Nauen, a small town near Berlin. There was, to begin with, only a very small wooden barrack with a tiny steam engine, which produced the necessary electric power. There was also a 100-metre high iron mast.

The results obtained from this experimental station were very satisfying, but it was soon found to be too small, and a much bigger building was completed on the same site in 1909. The existing mast was also too small for the required experiments with much longer distances and higher currents; so that another mast of 100 metres was stuck on the top of it. But owing to defective construction, and the difficulty of grafting on to the old material, this mast of 200 metres was not strong enough to resist weather conditions, and it was completely destroyed by a great storm in 1912.

After this disaster a much larger station altogether was built, and from this date the whole system of wireless developed so rapidly that mast after mast was added to keep pace with the new demands on the station. Finally, in 1915, it was decided by the Telefunken company that a complete and in every respect perfectly adapted building must be put in hand, and for this purpose Dr. Hermann Muthesius was appointed to carry out the work.

Only within recent years have industrialists realized the paramount necessity of employing good architects for the planning of their buildings. Formerly the architect was only called in for outside ornament and interior decoration when the main building had already been designed by engineers, whose prime object was the production of something of practical utility, without any ulterior motive of beauty or dignity. And even in those cases where the architect was

entrusted with the building as a whole, plans designed by engineers were often already in existence. In the carrying out of any such project the architect and engineers should work together from the very commencement in close co-operation, in order that the plans of the engineer may be incorporated into the building without detriment to the architecture as a whole.

The station at Nauen was a case in point where the architect did not have control from the beginning—the chief arrangement of the departments was already settled. But in spite of this it was possible to achieve a really interesting result, for the architect was able to carry out his main idea—the construction of a great hall for the large high-frequency engines. Further rooms were required for the coils, for the transmitting and the receiving apparatus, and the general form of the great central hall itself was dictated by the size of the gigantic main switchboard, 36 metres in length, the brain, as it were, of the whole organism. To accommodate this length, great transepts were built to the nave of the central hall.

The switchboard is a work of art in itself, built, as it is, entirely of white marble, framed in black marble, which is carried above and below into the main structure of the building. Another special condition imposed was the running of a continuous gallery round the entire building on the inside in such a manner and at such a height that all the machines and their operators could be overlooked from it at the same time. Both the form of the roof and the height of the hall were thus conditioned by the gallery, and the difficulties of lighting greatly increased.

Owing to the situation, and to the swampy nature of the ground, it was necessary to make a basement under the entire building which should raise the floor above the ground



A GENERAL VIEW OF THE STATION.



THE ENTRANCE GATES.





THE WIRELESS STATION AT NAUEN.

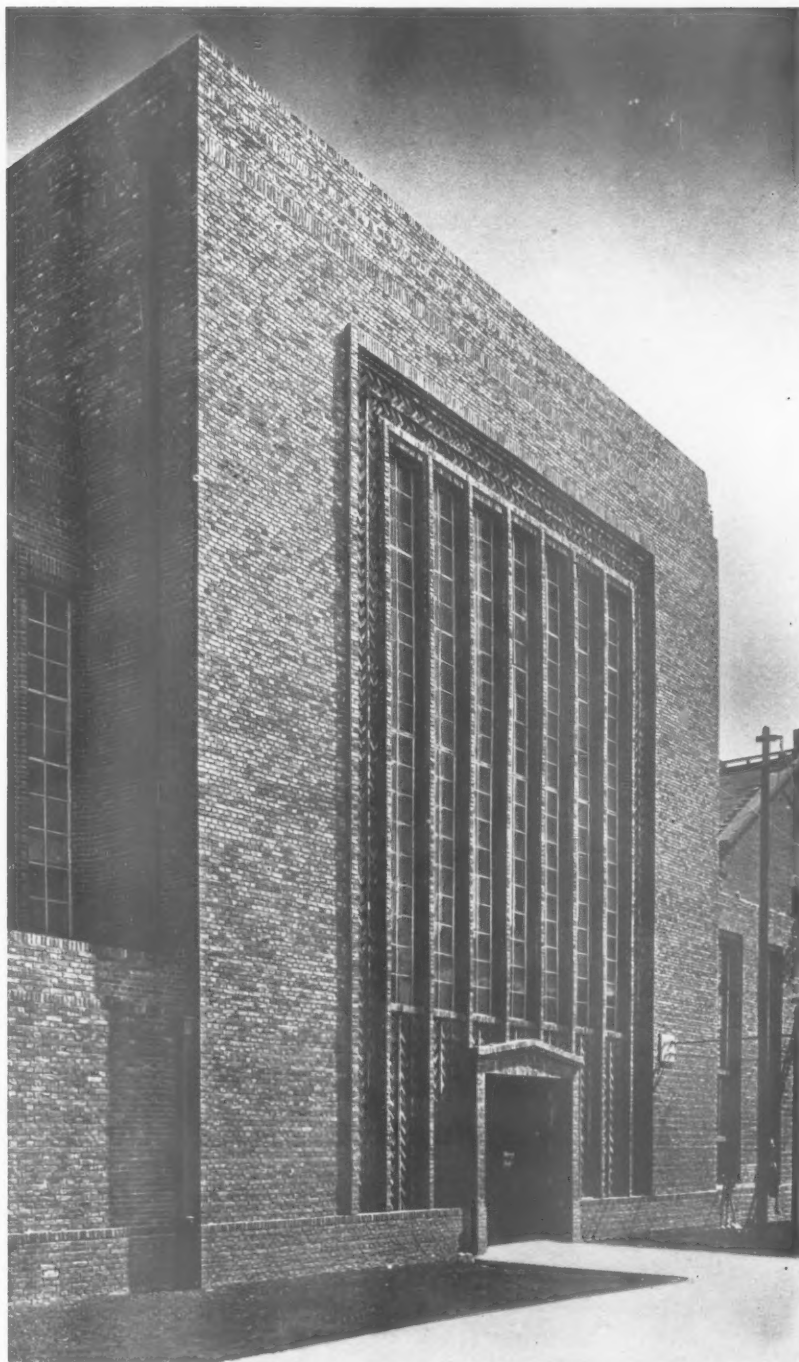


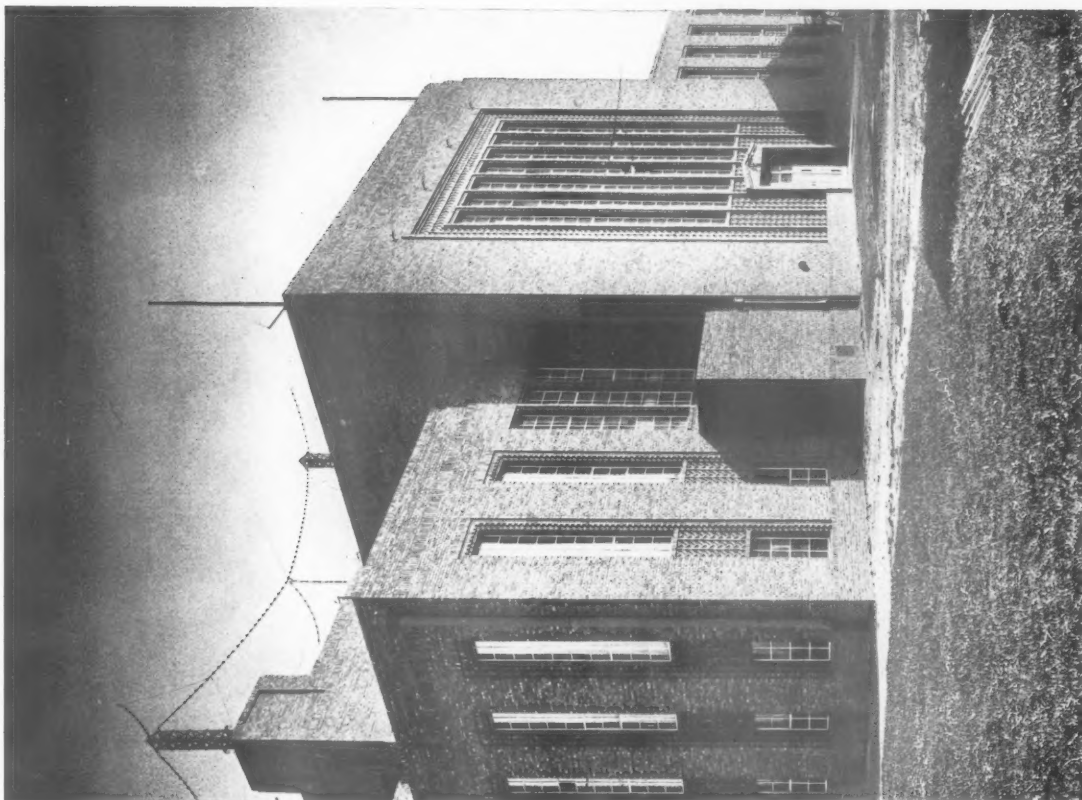
Plate IV.

October 1925.

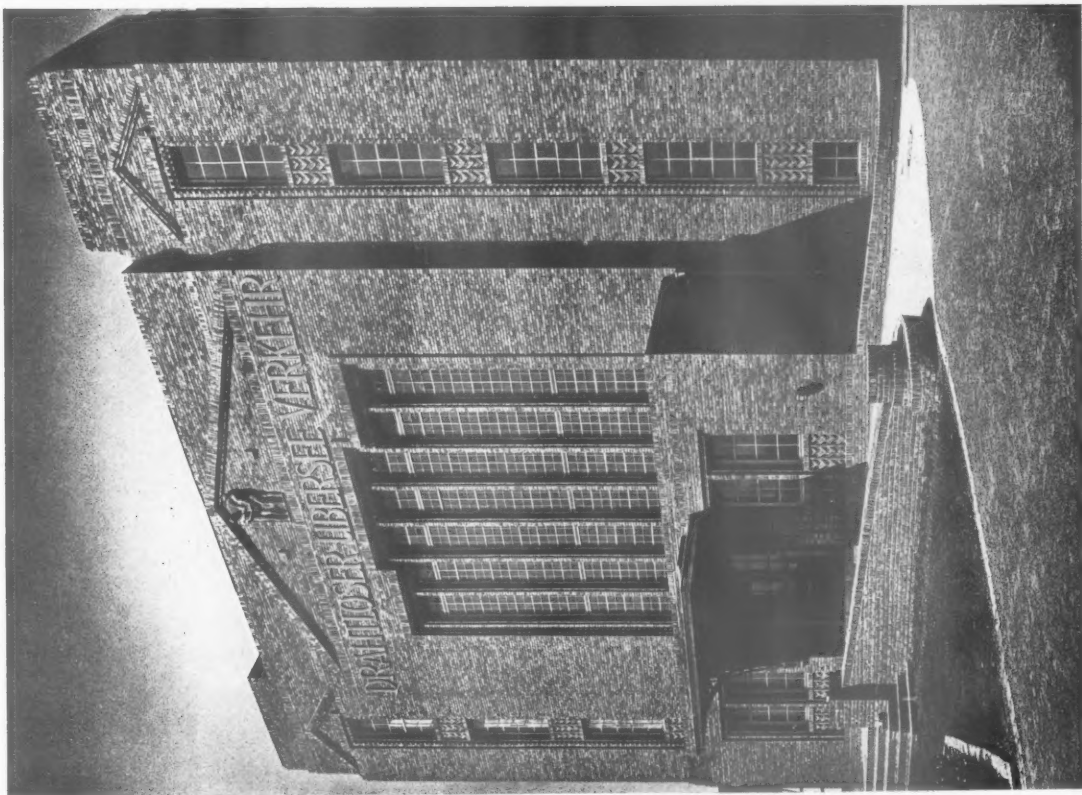
THE GREAT WINDOW TERMINATING ONE OF  
THE TRANSEPTS OF THE CENTRAL HALL.

Hermann Muthesius, Architect.





ONE OF THE TRANSEPTS OF THE CENTRAL HALL.



THE CENTRE PORTION OF THE ENTRANCE FRONT.



# The Wynt Lodge, Hawarden Castle, Wales.

For H. N. Gladstone, Esq.

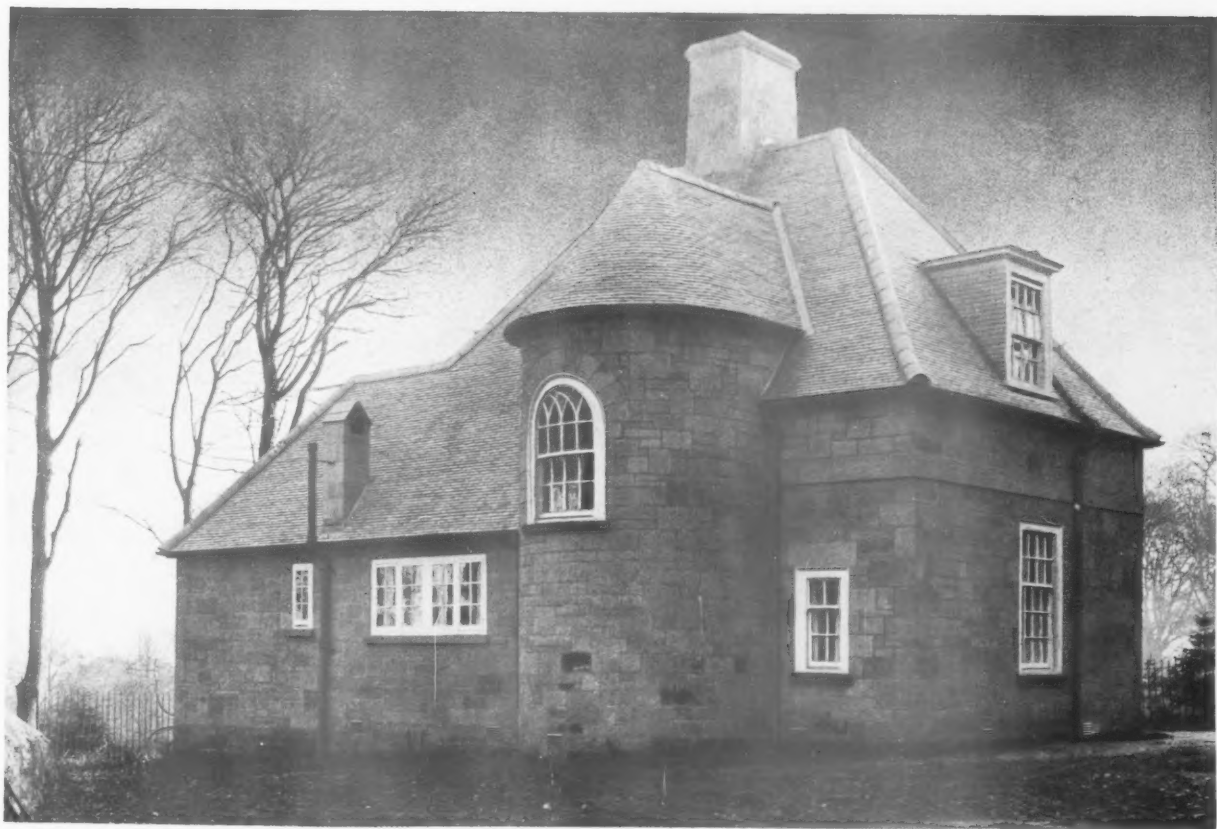
Designed by H. S. Goodhart-Rendel.



THE LODGE.



A GENERAL VIEW.



THE BACK OF THE LODGE.



THE PARLOUR OF PENTECOST DODDERIDGE.



## The Parlour of Pentecost Dodderidge.

THE illustrations to this article are from a richly-panelled room which existed until recently in an old house at Barnstaple. The original house was a fine example of half-timbering, and the street in which it stood has several houses which contain remains of fine plaster ceilings in good preservation, indicating the prosperous condition of the inhabitants in those days. The original owner of the house was one Pentecost Dodderidge, who married Elizabeth Westcomb, and on the overmantel cresting can be seen their initials, "P.D., E.D.," and the date, 1617.

From local records we find that he was a wealthy merchant, and was Mayor of Barnstaple for three years. Also he was a Member of Parliament for Barnstaple from 1618 to the end of the reign of James I, and during the short parliament of Charles I.

At the bottom of the street was situated the old dock, from which the merchant adventurers sailed down the River Taw, hoping to spoil a richly-laden Spanish galleon homeward bound. It requires little imagination to visualize the old seadogs, assembled in this panelled room around the mantelpiece, relating their varied experiences with the Spaniards, and planning further adventures.

It is recorded that Pentecost Dodderidge was especially fortunate in capturing, with his ship the *Prudence*, four chests of gold, divers chains of gold, and other things of great value, bringing them to Barnstaple in 1592—a prize worth £10,000, a great sum in those days. Doubtless some of this treasure was devoted to the furnishing of his house, and this room in particular.

When the old house was pulled down, the entire room was very successfully removed and re-erected at Broadmead, on the outskirts of Barnstaple, by the present owner, Mr. C. E. Roberts-Chanter, by whose courtesy we are able to give illustrations of it. The owner is justly proud of this beautiful room, and to those who appreciate fine craftsmanship every facility is given to inspect it. Recognition must be given to his public spirit in retaining the room in its entirety for the benefit of those interested.

The mantelpiece is the chief feature of the room.

The elaborate detail is very typical of the early seventeenth century, and the contrast obtained by the use of alternate bands of ornament differing in scale and outline relieve what might otherwise have been a monotonous design. The work is distinguished by its directness and virility, and although parts of it are planned on a geometrical basis there is an absence of mechanical repetition. It is in a fine state of preservation, as evidenced by the crisp edges and the subtle ridges on the carving. That the craftsman realized the proper treatment of oak is seen in the cutting of the quaint figures. He has aimed, not at perfection of form and smoothness of surface, but rather to produce something full of life and vigour, showing his cuts and tool-marks fearlessly.

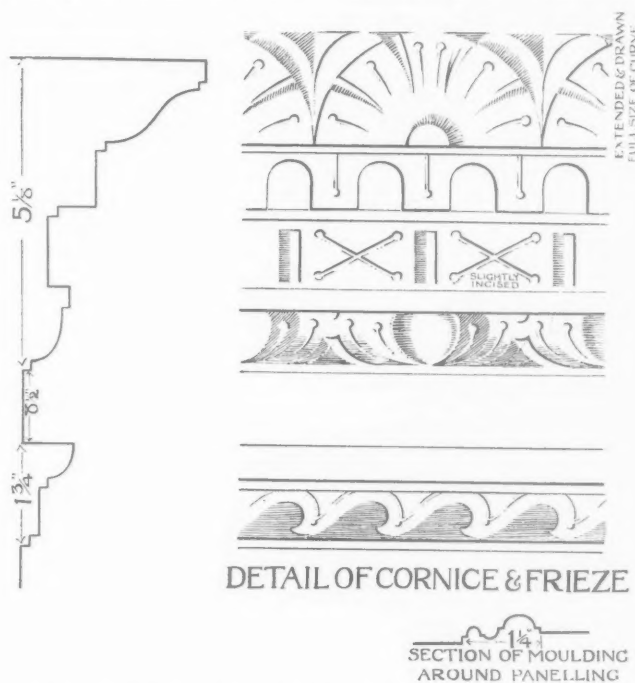
The mantelpiece is 6 ft. 8 in. across the jambs, and the opening in the woodwork is 5 ft. 2 in. by 4 ft. 6 in. high. The interior is of Caen stone, with a depressed arch.

The doors are the only parts of the room which are not original, and they are flanked by carved pilasters 6½ in. wide, the shafts of which are decorated with an elaborate design of strapwork in low relief, surmounted with Corinthian capitals, which, though somewhat crude, have a charm and vigour of their own. The total height of the panelling is 8 ft. 4 in. The bottom line of panels are 16½ in. by 9½ in. All the panels above are 11½ in. by 9½ in. The styles and rails are 1½ in. wide, the joints being secured by drawbore pins. These have a strengthening effect, and

they pull the joint together close. This is a joiner's or carpenter's method of construction, and Jacobean woodwork was produced by craftsmen steeped in Gothic tradition. The cornice and frieze moulding are full of interesting detail, simple and greatly varied both in pattern and relief.

The room is about 18 ft. square, with an oriel window in addition. The general effect is greatly enhanced by the richness of the wood in the panels, the grain of which can be detected in the illustrations. It had been painted over, but the paint has been very carefully removed. The result of its being covered up for many years has been to add to the richness of the wood and its figure.

J. H. RUDD.



THE CORNICE AND FRIEZE OF THE PANNELLING.



THE DOOR OF THE PARLOUR.



THE CHIMNEYPiece.



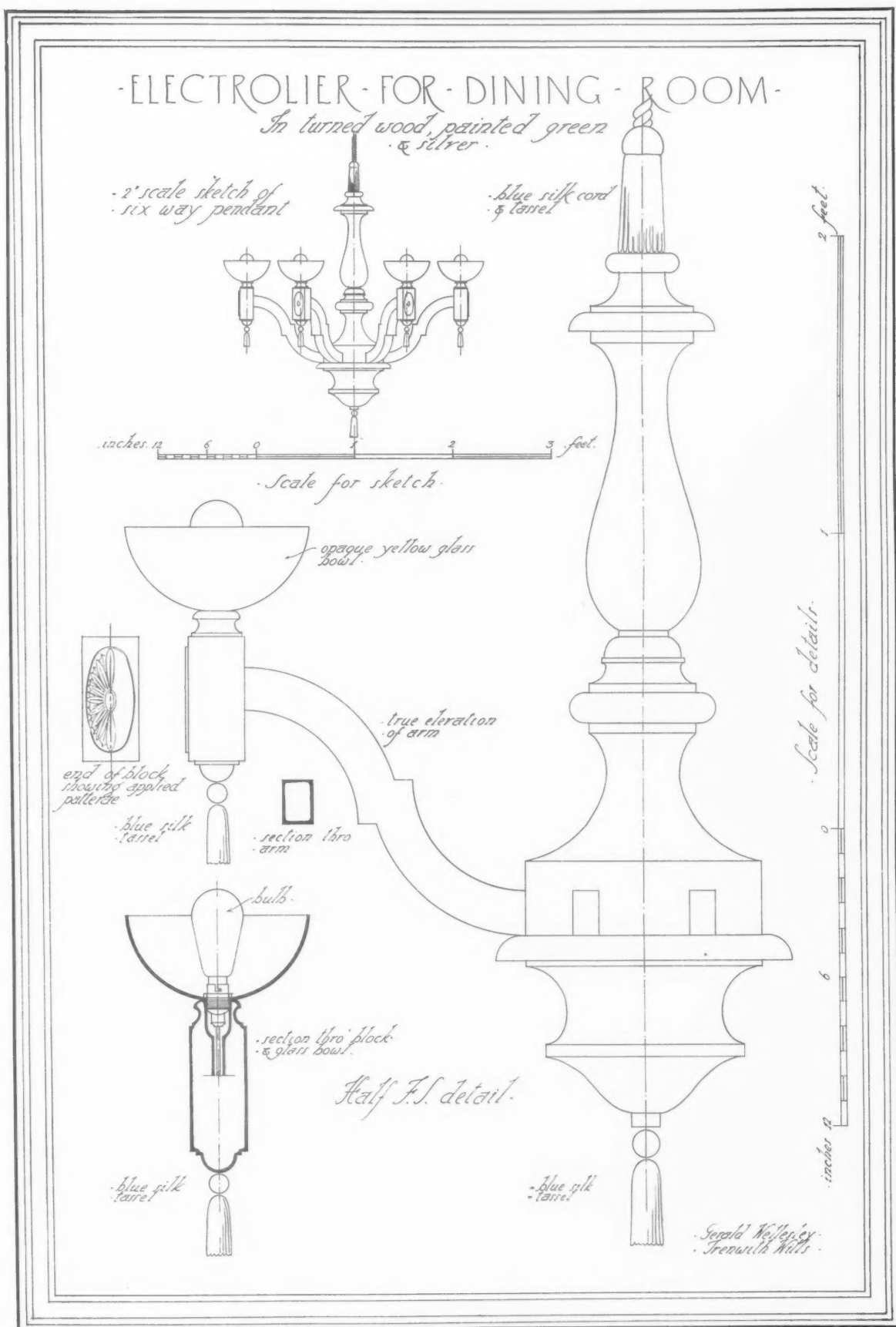
## Modern Details.

An Electrolier for a Dining-Room.

Designed by Gerald Wellesley & Trenwith Wills.



THE ELECTROLIER.

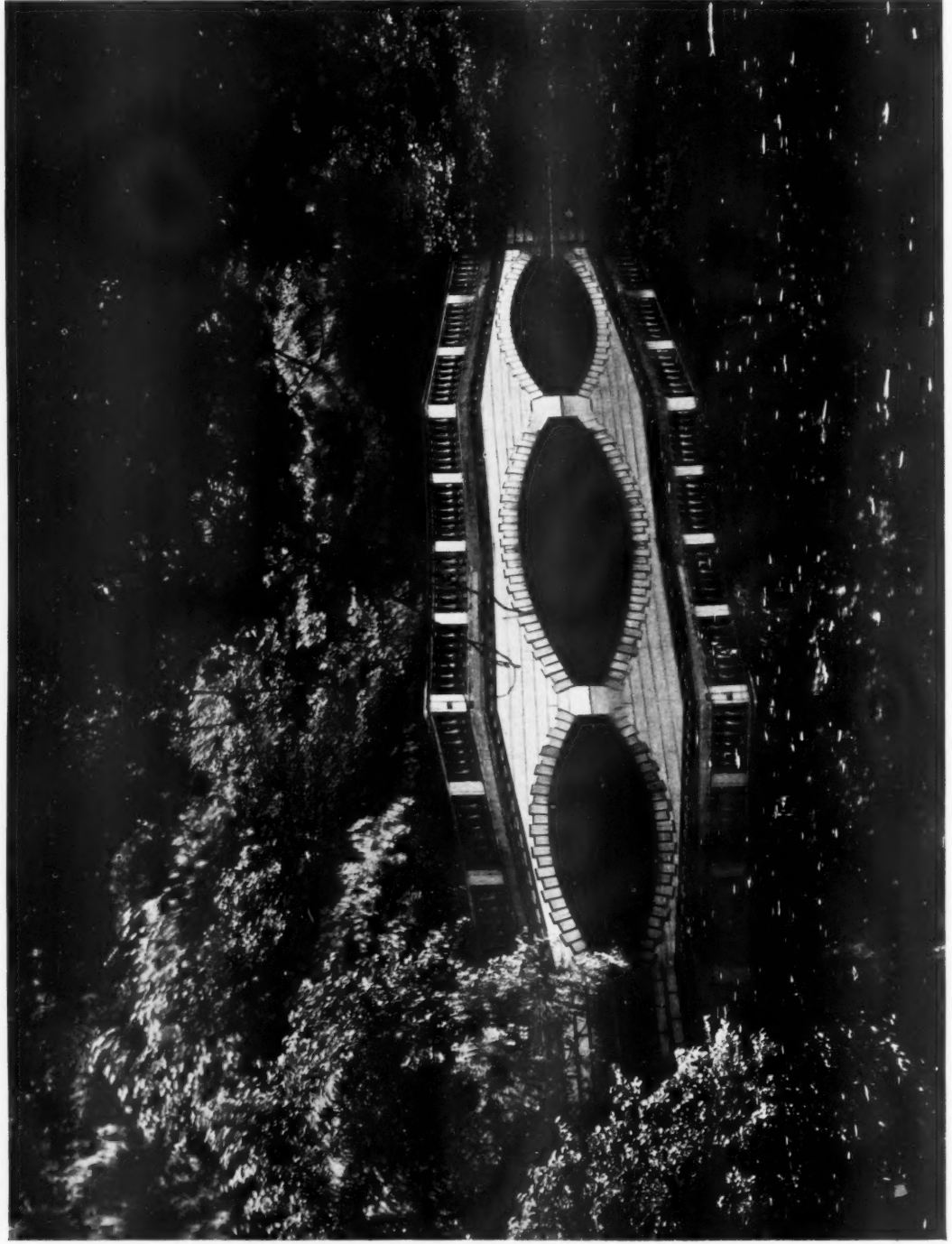


AN ELECTROLIER FOR A DINING-ROOM.

Designed by Gerald Wellesley and Trenwith Wills.

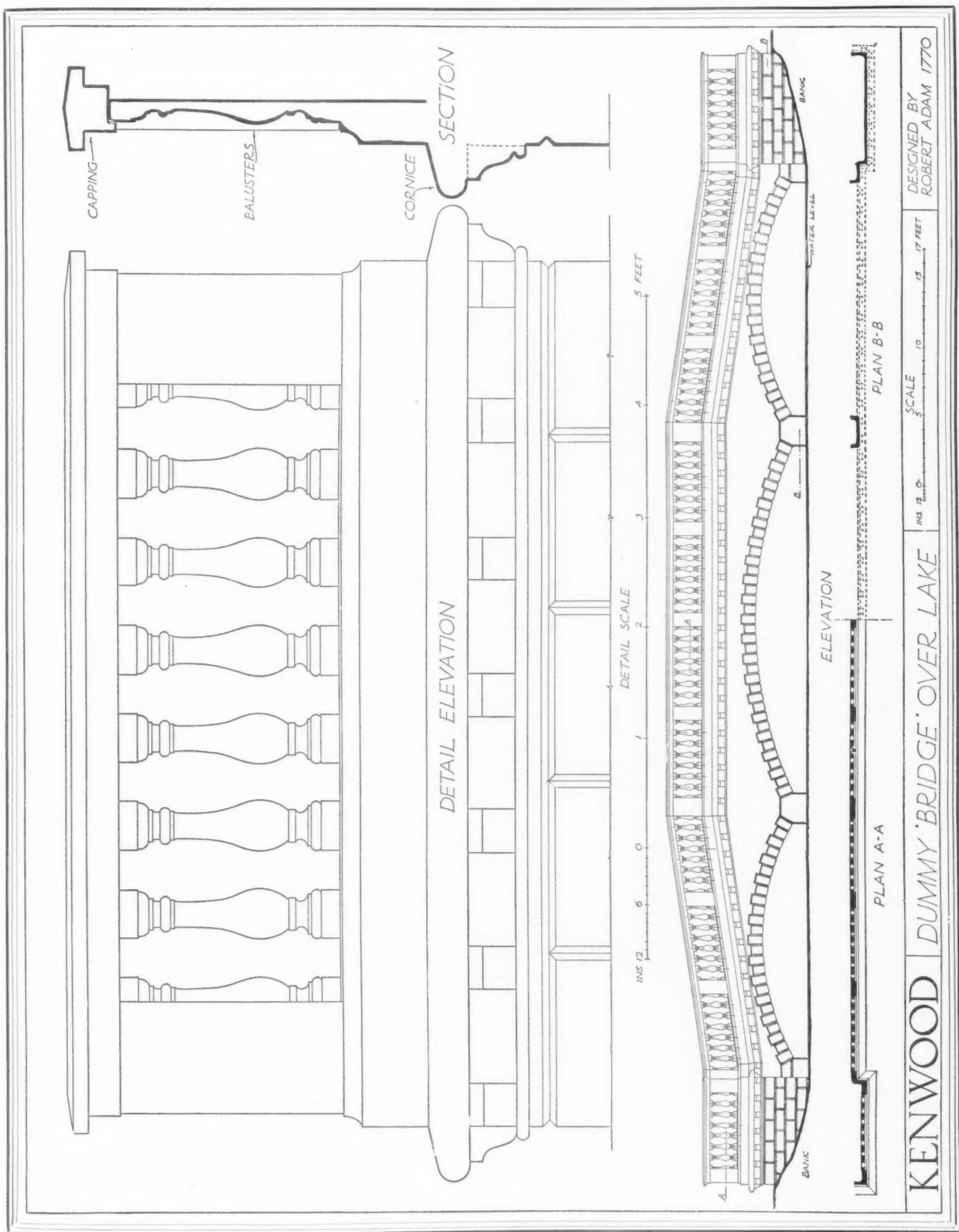
*Selected Examples of Architecture.*

The Dummy Bridge, Kenwood.



✓ BY ROBERT ADAM IN 1770. THE BRIDGE IS A DUMMY ONE, DESIGNED TO CLOSE A VISTA,  
AND CANNOT BE CROSSED.





MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



# Tallis's London Street Views.

## XXI—Oxford Street—(continued).



No. 185 OXFORD STREET.

**I**N the last instalment we left off at Stratford Place (which, by the way, is not numbered in Oxford Street, although the entrances of the two blocks giving on to the thoroughfare opened on to it also), just beyond No. 160 Oxford Street.

We continue in the present one at No. 161, at the right-hand corner of the lower set of elevations. From this point to James Street, the houses, all of an equal elevation, are divided by a little alley called Gee's Court, which, no doubt, took its name from the ground landlord, but of which no records are extant. Nor need James Street detain us, as even Tallis can only say of it that it consisted of ordinary houses. Between it and Bird Street stood a little group of shops of irregular elevation, and, as we see from the picture, of equally irregular numbering. Bird Street was formed anterior to 1750, and originally extended across the thoroughfare, what is shown (on the south side) as Thomas Street, being its continuation. This change of name occurred during the early thirties of the nineteenth century. Bird Street had one notable resident in Thomas Banks, the sculptor, who was living here before he emigrated to Italy in 1772. Tallis calls it an unimportant street. The house numbered 170 Oxford Street, with the tall window in the first floor, was then the premises of an auctioneer named Balls.

Duke Street, three doors farther on, is another of those which crossed Oxford Street then, as it still does, without change of name. Its northern portion leads directly to Manchester Square, and it was in a house in it that Talma (whom we have met with in Old Cavendish Street) went to a school kept by a Mr. Prendergast. Farther on, at No. 176, we find Messrs. Gillow & Co., in premises which have since given place to very different and palatial ones. The rounded tops to the ground-floor windows are interesting, however, in an otherwise very plain building.

From No. 177 (on the top row of elevations) to No. 197 the shops and houses have a marked uniformity, but they will be regarded with curiosity as occupying the space now covered by the immense classic "store" of Selfridge's, whose fluted columns rise dominant where erst existed these very unpretentious

buildings. Here and there in Oxford Street some earlier upper floor or tiled roof is capable of recalling an earlier architectural day, but at this spot rebuilding has entirely obliterated such an atmosphere, and Messrs. Selfridge's magnificent classic erection, in conjunction with the Renaissance façade of Messrs. Waring and Gillow, has entirely altered the street's alignment, and has enveloped it with an entirely different *aura*.

Orchard Street, so named from Orchard Portman, the seat of the ground landlord, Lord Portman, was once the home of Cosway before he went to Stratford Place (where we have met him), and also of Sydney Smith, who took up his abode at No. 18, in 1806, in a two-storied, red-brick house, where he remained for three years. But the most interesting association with Orchard Street is the fact that here Sheridan lived, and here wrote both "The Rivals" and "The Duenna."

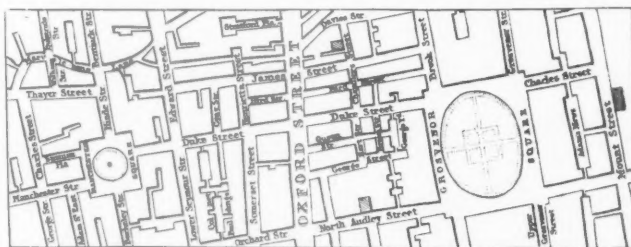
On the opposite side of Oxford Street we begin (after reversing the elevations) at No. 292, where we get a variety of shop architecture (No. 287 should be noted), till we come to Gilbert Street, the southern continuation of James Street, and shown in Tallis's plan under that name. Four doors farther is Thomas Street, at the west corner of which is the square, relatively squat, shop of How & Co., tea dealers. At the end of the same block, at No. 277, Messrs. Squire, the chemists, were domiciled in the be-balconied tall house with the picturesque, round-headed windows on the ground floor, at the corner of Duke Street. At No. 276, at the opposite corner, were the wine vaults of Mr. King. The succeeding shops as far as Queen Street call for no special comment, although certain architectural features of No. 273, occupied by Gadsden & Co., cheesemongers, may be pointed out.

The block between Queen Street and George Street is also noticeable for a like feature in the classic style, notably No. 269, then the premises of the well-known coach builders, Messrs. Thrupp & Co. George Street, two doors farther west, is only a secondary thoroughfare, by which Grosvenor Square can be conveniently reached, and, unlike the more important George Street, Portman Square, has had no interesting inhabitants.

There are some curious and diverse specimens of shop design to be met with in the buildings that intervene before we reach North Audley Street, and in this connection the diminutive No. 264, then occupied by one Wheeler, a baker, and that two doors away, but with the same numbering, with its bay windows, where Mary Mash advertises herself as a "Potatoe Dealer," are noticeable.

Of North Audley Street all Tallis can find to say is that "it consists of good houses, and conducts to Grosvenor Square." To this bald statement a few facts may be added. For instance, it is so named after that rich Hugh Audley, of the Inner Temple, who died in 1662, and having begun life with £200 a year, left £400,000, at his death. There is a church in the street, erected between 1825 and 1828, from the designs of J. P. Gandy-Deering, and what is less known is the fact that in it is buried Sir Hudson Lowe, whose treatment of Napoleon at St. Helena, exposed him to so much contumely. Once, in a house on the east side, close to the church, designed by Lord Burlington, and, according to tradition, paid for by George II, Lady Suffolk is said to have lived; and at least three other interesting ladies were at one time or another residents in the street, Mary and Agnes Berry, who lived at No. 26 at one time, and Maria Edgeworth, who was accustomed to stay with a married sister at No. 1, when visiting London during the latter years of her life.

E. BERESFORD CHANCELLOR.



A PLAN OF THIS PART OF OXFORD STREET.



## Exhibitions.

### Princes Galleries—Knoedler's Gallery—Gieves Gallery—Cotswold Gallery.

**PRINCES GALLERIES.**—The International Exhibition of Professional Photography, organized by The Professional Photographers' Association, and celebrating the centenary of photography, gave one the opportunity of seeing the progress, or otherwise, which has been made. The "otherwise" is the artistic side, which has not improved since the time of Fox Talbot and D. O. Hill, whose work was done in and about 1840.

Whether photography is an art or not depends, of course, upon the man behind the camera, and not upon the camera itself. Anyone who has a good sense of arrangement, and a just sense of balancing the values in a composition, whether in a picture or a display in a shop window, is, in a degree, an artist; certainly D. O. Hill was one. I have a collection of Hill's work which was obtained in Edinburgh some years ago, and it always gives me a peculiar pleasure whenever I look at it.

D. O. Hill's photographs always held together in a plastic unity: there was a beautiful gradation over them, and when he arranged a group of figures they always appeared to be in happy relationship with one another, mixing together with an easy absence of self-consciousness. Hill used paper negatives, the texture of the paper, breaking up the light, produced a surface which harmonized the whole composition. There were wonderful *characters* in Edinburgh in those days, and Hill took full advantage of his opportunities.

Hill, therefore, is a kind of Old Master of photography, and he is entitled to the same sort of respect in the world of photography that we give to the Old Masters of painting in the world of Art.

From the pioneer work of Daguerre to the work of the present day is a far cry: and Daguerre would probably have been surprised at the present-day photography, alternating, as it does, between the extremes of "artiness" and blatant commercialism, the intermediate stages being filled in with rather thin imitations of Gainsborough and other painters.

Very often photographic portraits are not satisfactory because the photographer seems to think it necessary to go in for "strong" effects, done under conditions of lighting that we never see the sitter in ordinary circumstances. We thus get a rather arbitrary view of him at his best, or at his worst, according to the judgment used by the operator.

We are rather tired of the sugary standards of beauty held by the photographers of the present day, and the affectedly-stretched-out necks of the men and women, and the repetition of types.

In "straight" photography much beautiful work is being done, and in its own way the intense clearness of definition which is obtained is very attractive.

I never before saw so clearly that Nature is not art as I did when I looked at the exhibit of carvings from photographs. Special negatives are required for this, and while we pay tribute to the ingenuity of the inventor of the process, we cannot think that the results obtained call for any special congratulations.

Nothing can be artistically considered until the artist has reduced it to terms of thought, nor can there be said to be any such thing as *drawing* until it is seen by someone who then records it for us to see. Therefore, if it were possible in a mechanical way, to record exactly in a carving the sitter before us, it would not have that peculiar significance which stirs us when we are before a work of art.

Perhaps it would be possible to utilize this invention for the creation of relief maps, or things of a like nature, where exactitude is of importance.

**KNOEDLER'S GALLERY.**—The exhibition of sculpture of British champion animals by Mr. Herbert Haseltine, held under the auspices of "The Field," was shown in this gallery.

With true American cleverness and adaptability, Mr. Haseltine has been able to satisfy the demands of the stock-breeders, and to some extent, at least, to satisfy the aesthetic requirements of others. On the æsthetic side he has thrown into the scale

certain aspects which he has adopted from the Chinese, and on the stock-breeders' side he has compromised by keeping steadily in view all the salient points dear to the persons who raise prize animals.

Sometimes the results are rather feeble, especially when the sculptor is handling sheep and pigs; for no matter how he tries, he cannot make a silk purse out of a sow's ear, as it were. In the case of the sheep, the outside shape made by the excess of wool demanded by commerce, cannot be successfully rendered in solid blocks. Mr. Haseltine's artistic integrity should have made a stand and drawn the line at some of these animals: the pigs were rather revolting, being quite abnormal because, to quote from the preface to the catalogue, "the super-production of fat has literally closed their eyes."

But let us turn to a more cheerful side of Mr. Haseltine's work: say the horses and bulls.

The horses are good examples of modern sculpture, treated something in the manner of the early Chinese: but Mr. Haseltine has not always been able to keep himself from falling between two stools: his horses, for instance, are only decorative in patches, portions being treated in quite a realistic and commonplace way.

The parts which the sculptor was really able to treat decoratively, and in such a manner as the stock-breeders would not jib at, were the beautifully plaited manes upon which the groom had found occasion to satisfy his craving for self-expression.

The best works seemed to me to be the two prize bulls, "Black Knight of Auchterarder," and "Bridgebank Paymaster"—the former, which was executed in black granite, was artistically satisfying because of the beautiful smoothness of the surfaces, and for its fine massive shapes.

The second, done in red marble, was equally attractive in its simplicity of form: the mottled and streaky quality of the material helping in a great measure to suggest the surface quality of the animal.

The bronze statue of the Suffolk Punch stallion "Sudbourne Premier," has been purchased by the French Government for the Luxembourg Museum.

**THE GIEVES GALLERY.**—In this gallery there was a small exhibition of the works of three Scottish artists: figure subjects by Mr. A. Gordon Thomas, landscapes by Mr. Henry T. Wyse, and etchings and water-colours by Mr. Fred Stewart.

Mr. Thomas's work, which was done in tempera, was rather laboured in style: his paintings of men engaged in various activities did not seem to be caught actually at their jobs, but arranged in a rather studio-grouped kind of way. His small decorative paintings were more successful—particularly "The Canal" (26) and "The Harbour" (30).

Mr. Wyse's water-colours are of the sponge and water species, but this method is successful in recording the somewhat heavy and gloomy effects which this artist appears to delight in.

The etchings by Mr. Stewart were interesting more for the subjects depicted than for any originality in their pictorial treatment. The interior of St. Giles and various closes about Edinburgh are often architecturally interesting however they may be observed.

**THE COTSWOLD GALLERY.**—This gallery specializes in works by the early English water-colour painters. There are now on show here paintings by Turner and others. Two of the most interesting shown are small drawings by Rowlandson, spontaneously recorded with a reed pen and afterwards tinted in reserved colour.

There are also on view etchings by Mr. F. L. Griggs. These have been composed from various sources, the etcher displaying remarkable ingenuity in this respect, and then given imaginative titles. They are not always convincing, but some are attractive, particularly "Toterne Inn," "The Palace Farm," and "Sallenfer."

RAYMOND MCINTYRE.

## Recent Books.

### English Rooms at a Glance.

**English Rooms and their Decoration at a Glance.** A simple Review in Pictures of English Rooms and their Decoration from the Eleventh to the Eighteenth Centuries. By CHARLES H. HAYWARD. Vol. i, 1066-1620. Pages i-xii, 1-83, 8½ in. by 4½ in. Price 5s. net. London: The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1.

Certainly there is an irresistible fascination in tracing origins and developments, whether in nature or in art. This handbook on English rooms and their decoration affords a ready and an agreeable means of gratifying that taste. It exhibits, in a series of pen drawings, the gradual development of the English interior from the primitive condition in which it was found by the Norman invaders forward as far as the ornate and often very beautiful woodwork characteristic of the best period of Tudor Gothic. Between these extremes important intermediate stages are shown graphically, these examples ranging from the fourteenth-century hall at Penshurst, with its precious survivals of a central fireplace and a minstrels' gallery, to Elizabethan and Jacobean ceilings and other objects susceptible of decorative treatment; while intervening phases of development are shown in a series of illustrations that confirm the remarkable proficiency in woodwork claimed for the British craftsman of the old times before us.

Penshurst in Kent, Ockwells Manor-house in Berkshire, Hadleigh in Suffolk, Bramhall in Cheshire, Great Dixter in Sussex, Thame in Oxfordshire, Haddon Hall in Derbyshire, Sizergh Castle in Westmorland, Kenilworth in Warwickshire, the Charterhouse in London, Hatfield in Hertfordshire, Quenby Hall in Leicestershire, Knole in Kent, the Strangers' Hall in Norwich—all these supply the book with more or less magnificent examples of design and craftsmanship in interior decoration.

This volume, one of a series of similar character and purpose, but on different though cognate subjects, is, like its companions

in the same "At a Glance" series, a notable means, comparable to broadcasting, of rendering available to the many a groundwork for the appreciation of art which hitherto only the elect have been privileged to enjoy. Such a series is a boon to the general public, to most of whom the book of art is sealed because it is both difficult and tedious.

### Relation in Art.

**Relation in Art.** By VERNON BLAKE. Oxford University Press, 1925. 18s. net.

**The Way to Sketch.** By VERNON BLAKE. Oxford University Press, 1925. 7s. 6d. net.

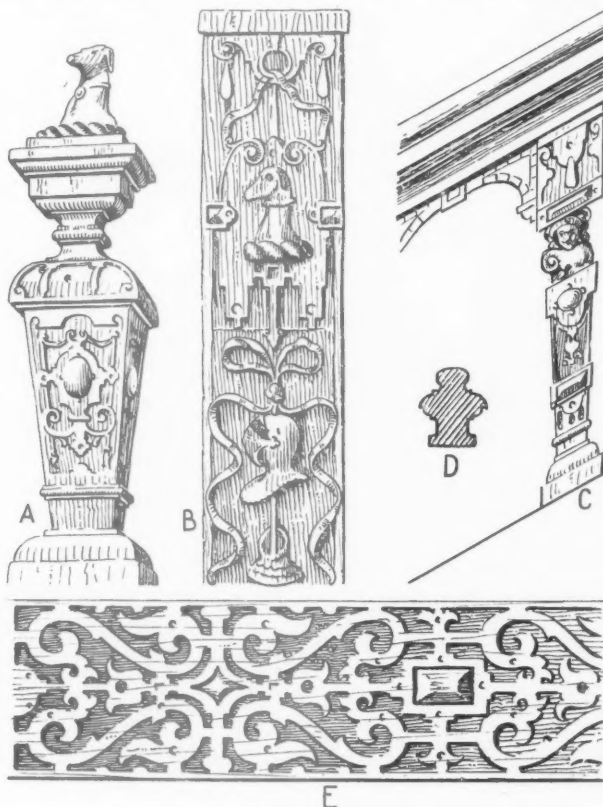
Mr. Vernon Blake is a sculptor and painter of real distinction, though his work has hitherto been little seen in England. He has lived for many years at Les Baux-en-Provence, and his most notable achievement lies in the sculpture of one or two war memorials done in that region. He has travelled considerably, his knowledge and appreciation of art are based on wide foundations, and a natural bent to philosophy has led him to a proper distrust of haphazard criticism, and to the formation of a theory of art which at least serves to guide him to very balanced judgments. The theory expounded at considerable length in the first book noted above is that the essence of art lies in the relation of the parts in any given work rather than in any isolatable absolute unity. The other side of his theory regards the universe in the light of a vast equilibrium, cohering through the relation of its parts—movements of time and space being conceived of as a continued readjustment of relations. Mr. Blake's own views in this respect were formed before the publication of Einstein's "Theory of Relativity," and *Relativity in Art* had actually figured on the title of his work in an earlier stage, the word being since changed throughout to *relation* to avoid confusion with the specifically scientific meaning. Mr. Blake is probably right in referring



THE STAIRCASE AT THE CHARTERHOUSE, LONDON.

Second half of the sixteenth century. A typical dog-legged staircase of Elizabethan times which embraces many of the characteristic features of that period in the heavy carved newels surmounted by square finials, the arched balustrade, the caryatid figures, and the heavy hand-rail and carriage-piece.

From "English Rooms and their Decoration at a Glance," vol. i.

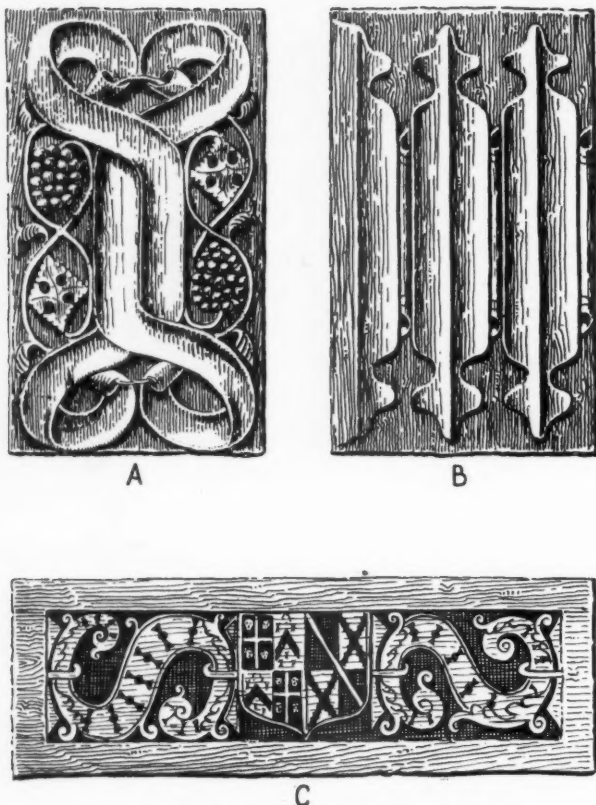


DETAILS OF THE STAIRCASE AT THE CHARTERHOUSE.

(A) The square finial surmounting the newel. (B) Part of the carving on a newel. (C) The arched balustrading, showing the small caryatid figure. (D) Section through the handrail. (E) Strapwork carving on the upper landing.

From "English Rooms and their Decoration at a Glance," vol. i.



C  
EXAMPLES OF TUDOR GOTHIC PANELS.

First half of sixteenth century. (A) A design composed of interlacing strapwork, slightly hollow in section, and vine carving. (B) Characteristic example of a linenfold panel. (C) A panel with central shield, carved with a coat-of-arms, and flanked by flat "S" scrolls. The background is filled in with a black composition.

[From "English Rooms and their Decoration at a Glance," vol. i.

the analogous character of his theories to the general trend of philosophic thought at the present day.

These then are the two hypotheses on which Mr. Blake founds his reasoning. He is entirely open-minded as to their essential truth or untruth, but he is a true philosopher in regarding a working hypothesis as an essential guide in any system of thought. I am hardly qualified to estimate the philosophic value of these hypotheses, but I admit that in the second part of the book, which deals with the various manifestations of visual art (graphic, pictorial, and plastic), much that is said is greatly enhanced in value by the consequent unity of thought. In his examination of works of art Mr. Blake again takes up an individual attitude, classing them broadly as: (a) *Objective* (universal or abstract); and (b) *subjective* (particular or emotional). He treats his matter under the divisions of architecture, sculpture, drawing, and painting (followed by chapters on composition, light and shade, and colour, etc.), but within these broad divisions his argument skips lightly from ancient China, Egypt, and Greece, to mediæval and modern Europe. I am inclined to think his *objective* and *subjective* divisions come off least aptly in relation to architecture. The substance of the chapters on architecture appeared in THE ARCHITECTURAL REVIEW of January and February, 1925, and letters of appreciation and criticism from Mr. Charles Marriott and Sir Reginald Blomfield in February and March respectively both question this treatment of architecture, and rightly emphasize the greater importance of material. But in dealing with sculpture and the graphic arts, I feel that Mr. Blake's divisions lead to much illumination. It is useless to say that one might prefer another method. It happens to emphasize the things in art which chiefly appeal to Mr. Blake, and we are infinitely the richer in that he has carried out his purpose in a thoroughly individual manner.

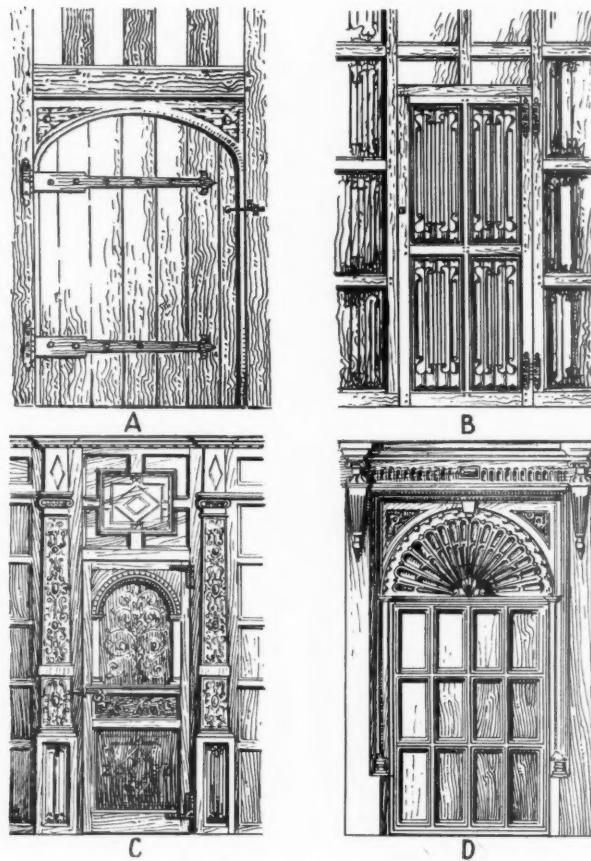
It would exceed the limits allowed me in this review to criticize Mr. Blake's artistic judgments in any detail. The number of artists and works of art referred to is comparatively few, and the book gains thereby in clearness. I would cite his comparisons of

Greek sculpture, Michelangelo and Rodin, as full of clear thought based on real understanding of the material; his comparisons of Titian and Poussin as characteristic of his personal preference for the more objective and abstract (Poussin) to the more subjective and emotional (Titian) (a preference with which I am personally at variance, but such differences are agreeable and inevitable); his low estimate of the comparative virtues of the English school, whether in architecture, draughtsmanship, or painting (except for isolated examples, such as Blake and Turner) which might call for much further argument; and his analysis of the main currents of recent art as a round of partial modes of expression, e.g. form in Cézanne and the Cubists, colour in Matisse, as inevitable counterblasts to the partial mode of Impressionism, and as quick-changing as the rapid changes (we will not say progress) of modern science. Finally, he is at pains to warn us of the danger of all analyses (and he has given us good store), if they hinder our appreciation of a work of art in its integrity and unity.

The book cannot be lightly read, though it is written with clarity and charm. I should not hesitate to rank it as one of the finest pieces of reasoned criticism on art in the English language, and whether Mr. Blake is destined to achieve more as a practising artist or not, I consider that he has found a true *métier* in art criticism of the highest form, and am glad to think that other books are in the making.

The second work, already issued, "The Way to Sketch," is a much slighter production, but it is full of good advice of particular value to the practising amateur. In spite of his experience I would by no means take Mr. Blake as a blameless guide in relation to good colours for an amateur's palette, but I merely cite that as a small criticism of a book that abounds in wise suggestion.

A. M. HIND.

C  
EXAMPLES OF DOORS.

(A) An early sixteenth-century door with the typical Gothic heading, the spandrels of which are carved with leaf-work. (B) Simple door of the first half of the sixteenth century, with panels carved with the linenfold motif. (C) An Elizabethan door decorated with inlay, and flanked by semi-Ionic pilasters. (D) A Jacobean door headed by a series of flutes arranged in a semicircle or fan shape.

From "English Rooms and their Decoration at a Glance," vol. i.